

# THE ART-UNION.

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A MONTHLY JOURNAL OF THE FINE ARTS.

No. 29.

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THIS JOURNAL BEING STAMPED, CIRCULATES, POSTAGE FREE TO ALL PARTS OF THE UNITED KINGDOM.

## SCHOOL OF DESIGN, SOMERSET HOUSE.

18th April 1841.

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WILLIAM J. THOMS, Secretary.

Communications may be addressed to any member of the Council, or to Messrs. Nichols and Son, No. 25, Parliament-street, Westminster; and Members may pay their subscriptions (One Guinea annually) to the account of the Society with the Metropolitan Bank, No. 4, Pall-mall East.

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1. **LA MADONNA DEI CANDELLABRI**, by RAPHAEL D'URBINO. A picture well known in the world of art, as having passed from the Prince Borghese to the collection of Lucien Buonaparte, in whose possession it was engraved.

2. **THE NOLI ME TANGERE**, by FREDERICO BAROCGIO. The celebrated picture which has been so beautifully engraved by Raphael Morghen.

3. **THE CAPITAL PICTURE** by DOMENICHINO, which belonged to the Prince Beaumont, and was afterwards transferred to the Lucca Gallery—representing the Transporting the SANTA CASA DE LORETTO.

4. **MICHAEL ANGELO**.—CHRIST ON THE CROSS, attended by the VIRGIN and ST. JOHN. The celebrated picture of the Palazzo Borghese, which was considered as the only original painting in oil by that master which existed in Rome; it passed afterwards into the gallery of Lucien, in whose possession it was engraved.

5. **NICHOLAS POUSSIN**.—LE MASSACRE DES INNOCENS. This very celebrated picture also belonged to the Borghese, and was purchased by Lucien out of that collection; it is known, from the engravings of it, to all connoisseurs.

6. **ANNIBAL CARRACCI**.—THE MADONNA AND CHILD, attended by SAINTS. A grand altarpiece: formerly in the Convent of St. Giovannetto, of Lucca.

7. **ANDREA DEL SARTO**.—THE REPOSE IN EGYPT. Purchased from the family of Bracci Zanobi, of Florence.

8. **PIETRO PERUGINO**.—THE VIRGIN AND INFANT, with two SAINTS. From the Church of St. Jerome, of Lucca.

To these and other Pictures of the Lucca Collection, well known in Italy, a few Pictures of great merit and consequence will be found in the Catalogue, originally in the collection of Lucien Buonaparte, and other important collections; among which are—

**RAPHAEL D'URBINO**.—THE CREATION. This brilliant picture was painted by Raphael for the family of Buonocorso Perini, of Florence, during his first visit to that city, and being then only eighteen years of age, was assisted in its execution by his friend, Il Terate Bartolomeo di San Marco. It is the picture where Lanzi states that he borrowed his Adam and Eve from the previous design of Masaccio; the figure of Adam is the portrait of Raphael himself, and was probably painted by Il Terate. The late James Irvine, of Rome, the most intelligent connoisseur of his time, considered this picture to be one of the most interesting and genuine works of this great master. Its history is fully given in "The Memoirs of Painting."

**THE CELEBRATED PICTURE** by SEBAST. DEL PIOMBO, of CHRIST CARRYING HIS CROSS. From the Casa Calderara, of Milan, which is now being engraved by Toschi, of Parma.

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## THE ART-UNION.



LONDON, JUNE 1, 1841.

## ON VEHICLES FOR PAINTING.

SIR.—You offer very little encouragement to add another word to what has appeared in the ART-UNION upon the subject of Vehicles. Yet the very reason you give, that, "as yet not much good has proceeded out of it" (the discussion), is the very inducement with me for resuming the subject. I would wish this very important matter to be treated of, till something good does proceed out of it. It is one that must expect to encounter contrariety of opinions, from the habits of painters—from the peculiar handling, which certain vehicles in use have rendered necessary—the different manners of working of artists; and, above all, from a bigotry arising out of an entire ignorance of the real question. Allow me then space in your ART-UNION to offer a preliminary summary of the History of Painting in Oil, which, though very easily obtained, is, I am persuaded, by the greater number of artists, unknown; and by others misapprehended, chiefly owing to the unwarrantable assertions and assumptions in recent publications, which have unfortunately come forth to the public with a dangerous authority, too hastily given, and used without hesitation. I would more particularly allude to the posthumous work of Mérimée, translated by Mr. Sarsfield Taylor. If the assertions in that work rested upon the proof of experiments, the details of which were laid down, there would have been a test to apply to them. That is not the case; and the real object of the work, to recommend the mixing of varnish with the colours is so evidently a preconceived notion in the author's mind, that he makes everything bow to it; and by most singular mistranslations and omissions of easily-known facts, jumps to his conclusion; and, as it appears frequently, in a most whimsical manner. I do not here say, that he is not right in his conjecture, but let it be conjecture only; I would only desire a point, so material to the durability of pictures and the future fame of artists, to be ascertained by every possible test: and, now it is time that our improvement in chemical knowledge should be brought to bear upon it. This I fear will not be the case as long as you and your readers consider it a wearisome subject. Before, however, proceeding to show, as briefly as I can, the state of the case of the invention of "Painting in Oil," let there be some who will read no further, permit me, as the first who recommended the starch medium, *for trial only*, not presuming to assert that it was the best of all possible mediums, to mention a method of preparing it, that may remove some of the objections of your correspondents; I am happy, however, to learn that there are some who have found it answer. It is very easy for any one to modify it according to his own method of practice. The following mode of preparing it is effectual. I reduce to a very fine powder sugar of lead and borax, as much sugar of lead as may be necessary to render the oil a good dryer—about a table-spoonful and a half of the borax to a quarter of a pint of oil. The sugar of lead and borax I mix well together, and put into the pipkin with the oil, and stir continually over the fire; the borax will swell and froth on the top of the oil, care should therefore be taken to have the pipkin large. When the froth has subsided, after much boiling, the oil has probably taken up sufficient of the borax for the after purpose; but as the borax, if there be any negligence in the stirring, will settle in lumps in a calcined state at the bottom, it may be advisable to take them out and grind them, with a muller, and return them, and stir till there be no

appearances of such settlement. The oil is then ready for use, either cold or warm. Then you may apply the starch, in equal or other proportions, as you wish to use your medium; and when you wish to prepare it (thick or thin). I have found good thick starch, especially when warm, jelly instantly with the oil so prepared, requiring very little mixing together with the spatula. I will only say this of the medium, that for some uses it is very effective and pleasant, and offers great facilities; and if it be true as asserted, that the Venetian Painters got in their subjects with size, and then glazed over them, it is possible that this, or something like it, may have been their size; at least there is this good in it, that it is one which will bear out, and not wash off with water. Nor do I say that such is the best method of preparing it, or even the proper quantities of the substances. It is extremely probable that the same may be effected without boiling the oil; and previously calcined borax may be preferable, or fused borax may be better still, or a glass made in a crucible of sugar of lead and borax. This starch medium, or rather the starch, may be superseded by something better; I think the borax may not be omitted, and I have reasons, which it may not now be proper to trouble you with, for thinking that borax did form a component part in the invention of Van Eyck.

There is no account given by any writer of Van Eyck's process—there is no account of any actual process used by any painter of any good date. And it may be taken as a fact, and a startling one it is, that Van Eyck's process is lost; for it is admitted that the pictures of Van Eyck are still in a better state, as to hardness and brilliancy, than subsequent works; and that pictures of the last century particularly, are not in any good state at all. To whom must we refer for the statement of Van Eyck's discovery. To Vasari? It is upon his authority that the fame of the inventor rests; and doubtless the authority is sufficient—himself a painter, born very shortly after the death of Raffaele, living in the very glory of Art—some-what more than a century after the discovery was made by John Van Eyck, of Bruges. It is so very certainly ascertained, that *even pictures* were painted in oil ages before Van Eyck, that it is needless to go deeply into a proof of the matter, which is so manifest and undeniable, that Walpole was inclined to think that Van Eyck must have received the process from England, where it had been practised. It had been likewise in use in Germany, and in Naples, as is fully stated by Lanzi; but the process was decidedly inferior to that in general use in Italy, as the existing specimens of the Italian painters before the discovery now sufficiently testify: they are so much more brilliant, and even better preserved than pictures painted in oil only, during the last century, that no one can hesitate to say, that if the discovery of Van Eyck was no other than our common painting in oil, it was one of no value, for it is no improvement upon the previous method. We undoubtedly have the recipe of Theophilus, of the tenth century, for painting in oil; but we want not even his testimony to a fact, that any one, by an hour's inquiry directed to this subject, will so easily find established to his hand. Van Eyck's process was such as rendered the colours more brilliant and hard; and, probably, offered greater facility of execution than any other method, not to say of oil, which must have been in disuse, as having none of these qualities, but more than any which did possess in a degree these advantages.

It appears that the ancient Greek method had been lost; that the method adopted by Greek painters in Italy, probably altered from the ancient, of which, says Lanzi, they were the heir, had been lost. Lanzi considers it would be a most valuable discovery to ascertain what gums and colours the Greek painter in Italy used; and he speaks with admiration of a "Madonna," in the Medicean Museum, by Andreas Rico de Candia, of its freshness, vividness of colour, and brilliancy, above that of any modern work. Of its hardness and consistence he says, "Ed e sodo in guisa, e compatto, che tenuto col ferro non si dilegua; si distacca anzi, e ne schizzano quasi minute squame!" Lanzi further asserts that it would not be superfluous to examine into that "solid, fused, or melted, and lucid colouring," "quel colorito, solido fuso, lucente," which distinguished the works of the painters of Lombardy and Venice, and chiefly Correggio. But

to return to Van Eyck. The account given by Vasari of his discovery is this—that having exposed a picture to the sun, it cracked; and, to remedy this inconvenience, being "filosofo e filologo a sufficienza," he began experiments upon oils which should "dry of themselves," without exposure to the sun; and that, by adding "his other mixtures, he made the varnish which, when dry, is not injured by water; which heightens the colours and makes them lucid, and unites them wondrously." That this discovery was made about the year 1410. Antonello da Messina having seen some pictures of Van Eyck, brought from Flanders to Alphonzo I., King of Naples, was so astonished at their brilliancy that he journeyed to Flanders on purpose to obtain the secret from Van Eyck. In this he succeeded; and in gratitude remained in Flanders and worked with Van Eyck till the death of the discoverer, when he went to Venice, where he communicated the secret to his friend Domenico—"Domenico Veneziano." This Domenico, after having prosecuted the art at Loreto, and other places in the Ecclesiastical States, went to Florence. There, being in high estimation, and particularly admired by Andrea del Castagno, he imparted to him the secret he had learned from Antonello; but Andrea del Castagno, from his treachery called "The Infamous," out of envy of the admiration bestowed upon the works of Domenico; and, that he alone might possess the secret, stabbed his benefactor at a corner of a street and escaped unobserved to his own house, and sat down composedly to work; and shortly, for they lived together, Domenico was conveyed home to die in the arms of his murderer. This Andrea, through remorse, disclosed upon his death-bed.

Theophilus, a monk of the tenth century, has given a recipe, accurately detailed, for painting; likewise for a varnish of linseed oil, and "Gummi, fornus, quod Romana Glassa vocatur," which is called Roman Glass, not called by the Romans glass, as in Mérimée, and which that author whimsically concludes to be copal; showing, at the same time, by his account of its consistence, that it could not well be; and he strangely mistranslates the passage, to make it appear that this copal was mixed with the paint in painting pictures, though in another place he discards the authority of Theophilus as not extending to pictures at all. "Pictures prepared with this varnish are brilliant, and remain without any alteration." The words of Theophilus are "Hoc glutine omnis pictura super linita lucida sit et decora ac omnino durabilis." "Every picture, smeared over with this gluten, becomes lucid and beautiful, and altogether durable." Then he mistranslates the other passage of Theophilus, asserting, too, that "he does not any where give advice to apply oil-painting to pictures." He does not give advice, but he certainly speaks of the practice; and if not pictures in oil, what did they varnish with the compound? He (Theophilus) says, the second layer of colour must not be laid on till the first is dry; "Quod in imaginibus diuturnum et tediosum nimium est," which, in painting portraits, is too slow and too tedious; not, as translated in Mérimée's work, "such a method would be too slow and too laborious for painting pictures." There is no *would* be, but *is*; and I take "imaginibus" to mean portraits, in which sense the word has been transferred into the Italian and so used, as by Bellori and others. Now, certainly such a process is too slow and tedious, both for painter and sitter; but it by no means follows that other pictures were not painted with it—they assuredly were. I have somewhat to say of this recipe of Theophilus, and his "Glassa Romana," which at present I omit, proceeding to the treatise of Cennino Cennini, "Upon Grinding Colours in Oil," written in 1437; and as it has been supposed Domenico had not yet arrived with the secret, Vasari, who quotes the treatise, has been by some thought to contradict himself in ascribing the invention to Van Eyck, whereas it is evidently no contradiction at all; for he does not speak of one and the same thing. Van Eyck's was the only perfect method described in its effects; but, supposing Cennini's to have been the same, there was time from 1410 to 1437 for it to have reached the writer of the treatise. Lanzi treats this matter very fairly and concisely; he consulted the treatise of Andrea Cennino Cennini, and finds that he speaks of baking, "cocendo," linseed oil, but he did not, as Lanzi judiciously observes, add to it "those other mixtures,"

by which Van Eyck's process was rendered so perfect. Vasari asserts, that "John of Bruges found, after many experiments, that linseed and nut oils were the most drying; these then, boiled with other his mixtures, made the varnish which he, and moreover all the painters in the world, had long desired." "If long desired," adds Lanzi, "there must have been attempts to make it perfect, in which alone Van Eyck succeeded." "Gio. da Bruges dopo molte esperienze trovo che l'olio de lino e quello de noce erano i più seccativi. Questi dunque bolliti con altre sue misture gli fecero la vernice, ch'egli, anzi tutt'i pittori del Mondo aveano lungamente desiderata;" of which again he says, "Quella perfetta, che secca non teme acqua, che accende i colori e gli fa lucidi, e gli unisce mirabilmente;" "that perfect medium (for the word varnish, it is agreed, means medium), which dry does not fear water, heightens the colours, makes them luminous, and wondrously unites them." That this vehicle or medium, discovered by Van Eyck, was modified by different painters of eminence their works clearly show: by none was it, perhaps, used in greater perfection than by Correggio. His works show a medium answering exactly to this description of the invention given by Vasari. In the absence of precise chemical experiments it is pardonable in Mérimée, with his prejudice in favour of copal varnish, to have fancied it to exist wherever he looked for it; but while he furnishes no better proof than from Armenini, who, he says "in 1587, advised the mixing of resinous substances with the oils in the colouring materials, and even in the preparation of the ground;" and Lariésse, who in fact is no authority at all, as not the author of the treatise under his name, and who lived at a period when the good old method was evidently in neglect, it will be very dangerous to take the practice upon trust, without examining his authorities; and perhaps it will be found they are not worth much; for in fact Armenini only recommends the glazing with certain colours, as verdigris, yellow lake, and lake, staining the varnish; as with regard to verdigris does Leonardi da Vinci; for he says if not varnished over it would evaporate, but even then "common varnish" may have been oil only, such as Leonardi da Vinci speaks of, thickened in the sun for a varnish. And the mention of these colours shows the exception of others; yet even here Mérimée misquotes his authority—"He strongly advises that it should be mixed, not only with the colours used for glazing, but also in those of the general painting." Now he says in fact (for the Italian is given in a note), quite the contrary, for he speaks only of glazing of verdigris and yellow lake, the latter evidently merely to colour the varnish, "Con veridame un poco di vernice commune e di giallo santo." So, in another place, Armenini speaks of "Mastice bianco e lustro," and that some use it, oil impregnated with it, with the azures and lakes: he adds, and with other such like colours, but says nothing of the general mixing; and Armenini himself can scarcely (1580) be said to be authority for the better practice of the fifteenth century. But it is very strange indeed that the Institute of France should have drawn up a report so favourable to M. Mérimée's process upon so slight grounds. There is one authority of great weight against this process of mixing varnish with the colours—Tingry. This celebrated professor of chemistry may be fairly admitted as evidence of the chemical effects upon pigments. He says, "the English painters, too anxious to receive the fruits of their composition, neglect these precautions; several artists even paint in varnish, and apply it with the colours. This precipitate method gives brilliancy to their compositions at the very moment of their being finished, but their lustre is temporary and of short duration: it renders it impossible for them to clean their paintings, which are besides liable to crack and lose their colour. In a word, it is not uncommon to see an artist survive his works, and to have nothing to expect from society." Mérimée indeed, takes no notice of this important passage of the Genevan professor, but passes him by with regret that he did not direct his attention to painting in its higher art! Now, the very effects which Tingry speaks of have been produced by his process: our painters, for a century back, are a lamentable proof of it. Mérimée regrets Sir Joshua Reynolds, who used varnishes with his paints, did

not leave documents of his process behind him; we know that he has left his works, or what is left of them, and if they convey no precept, they carry with them a strong warning. If the old masters used varnish at all in their work it is probable it was only in the glazing, and with very few of their colours, verdigris and lake; that is, they may have varnished with a coloured varnish, and it is still probable that varnish was not what we call varnish, gums. That the body of their pictures was so painted I cannot believe; their works have not the appearance of it, for the use of varnish with the pigments, even where the work is most brilliant, or, rather lucid, has the effect of unsubstantial flimsiness, very unlike the luminous and vigorous impasto of former days. Even if it be, or could be, proved that the best old masters used copal as one of their mixtures, there must have been other mixtures with it, much more important for the real brilliancy and durability: "Altre sue misture," as Vasari says, in describing Van Eyck's process. Let me a moment revert to the account. There is no reason to doubt the truth of the story of the "Infamous Andrea del Castagno." There seems, however, to be some error, or probable error, with regard to dates, Van Eyck's discovery was "about" 1410, generally put down at that year. In Pilkington I find that Antonello da Messina, who was so struck with admiration of the new process, that he went to Flanders to prevail upon the inventor to impart to him the secret, must have taken his journey at fifteen years of age, or probably earlier; for he is said to have worked with Van Eyck, and not to have quitted Flanders till his benefactor's death: and Van Eyck died in 1441, and Antonello da Messina was born 1426—only fifteen years between the birth of one and death of the other; and Van Eyck's discovery had been made sixteen years before the birth of Antonello. It is certainly possible that he may have gone to Flanders very young; but scarcely probable that at so early an age he should either have sufficiently appreciated the new process, or have been able to have undertaken the journey. Again, Lanzi says, that Andrea del Castagno "lived in the time the discovery of the secret became known." "Viveva a tempe che trovati il segreto del dipingere a olio cominciava a diffondersi per l'Italia." By which it would appear, that as Andrea was born 1409, one year only before the discovery, the process was many years making its way; and in that all accounts seem to agree. We certainly cannot entirely depend upon dates in the lives of painters. I have seen an exquisitely painted picture of Ruysdael, with name and date upon it; and, according to the dictionary, he could not have exceeded his twelfth year when it was painted. Still there is no reason to doubt the accuracy of the account given by Vasari, because independently of persons, he speaks of a thing known to have been discovered, and differing from all former processes.

Is there any one, who can be considered a competent judge, who doubts if Titian and Correggio, Raffaele, Fra. Bartolomeo, used a better vehicle than painters of the last century? If this be acknowledged, a great point is gained; for attention must be directed to rediscover what they did use. Surely we need not boast of our improvements in chemical knowledge, if that secret remain much longer undiscovered. One observation may here be made, that either the old masters took great pains in the preparation of their colours and medium, or did the work in their own homes, that their method might not be universally known. There are many pictures representing painters at work; and you are almost sure to see persons in the back ground preparing the colours or medium. I well remember one of Ostade's, exhibited a few years ago at the British Institution. There is a print of one from the Dresden collection. There was a caricature of a painter as a monkey, by Teniers, in which the process of preparing was going on in the same manner. It is very evident the painters then knew something about the paints and oils, &c., they used. Now, all trust to the colour-maker; their colours come in bladders, ready mixed, they know not with what oil; while, probably they use as a vehicle another oil of a different character, and add, in unequal proportions, as particular use may require, their varnishes,

which never properly amalgamate with either oils; and the consequences are, and will be, what they have been. Another observation upon the medium of the Old Masters may not be unimportant. Whatever they used, they appear all to have used the same, varying only perhaps in a trifling degree in the proportions of the "altre sue misture." It is recognized at once in their works—it is known by picture cleaners, by the chemical solvents that affect or do not affect the pictures under their hands: whereas now the very multiplicity of recipes of varnishes of all kinds, megillups, and gumptions, not only show a want of unity in professors, but an unsatisfactory looking after that something else, just as it is described by Vasari, that before Van Eyck's time "all the painters of the world" were looking after something they had not, till the discovery, in 1410, gave them that perfect medium. And then, when they had it, they cherished it, kept it as they could secret; one learning it from another—for we read of all the Old Masters being at one time under instructors; and they burst into that blaze and glory of Art which has given to the world inestimable treasures. And hence it is undoubtedly that, perhaps but a few hours work, from the hands of Raffaele, Titian, Correggio, will produce thousands, and command princely competition.

It is extraordinary, that while picture cleaners are well aware of the difference in the substances of old and modern vehicles, artists alone deny it. Many deny it openly, however, who secretly try all experiments; who has not occasionally met with instances of this little jealousy amongst modern painters. How many artists do we find who affect to depreciate the works of the greatest Old Masters; as if thereby they would raise their own? whereas the very jealousy, as it is inconsistent with true greatness, so must it subtract from the genius of those who are under its influence. They cannot see that supereminently beautiful texture, brilliancy, and as it were, jewellery of the old vehicle, which is yet, to other eyes, a distinct thing, *sui generis*, unapproached by any more modern attempt. There are in it two distinguishing marks. The paint of a good period never separates—it never cracks, otherwise than in hair or spider-thread lines, which perhaps are rather from the grounds than the super-laid paint. Mérimée and others say that, with the use of gum, if care be taken, separations will not take place. Very likely; but there were careless painters, doubtless, in the old time, and we do not see that such consequences ever took place; the inference is fair that they had another, and a preserving medium. Many old pictures may be shown, much cracked, in proof against this assertion, but those parts have been unfairly treated; they have been mended, and it is the new that has cracked. You may be pretty sure that if you see gashes in a so-called "old picture," it is not an original; or not an original in those parts where the gashes appear. But there is another extraordinary thing in their pigments; if subjected to the blow-pipe they fuse, vitrify—not only those parts where white lead has been used, but taken from any part. I have seen pictures put to this test, and it was so. Now, this is very remarkable, and may lead to a re-discovery most valuable. It is, therefore, worth while to prosecute inquiries in this line; and doing so we may perhaps find a medium that may be the same as that used by Titian and Correggio; or we may find one that will be so similar as to produce the same effects. I will venture a conjecture upon the subject; and, without wishing to be too confident, I would entreat Artists to try some easily-made experiments in the line in which I may direct them; and I do so the more urgently because I have no merit due to, or to be claimed by, me; but, believing that something may be offered better than gumptions and megillups, which shall produce more brilliancy and more durability than the present methods, I will proceed to state all I know upon the subject, and how I came to direct my attention to it; and this I will do, Sir, in a subsequent number of your ART-UNION, hoping that this will engage the attention of all artists whose great concern it is to establish what is perfect.

J. E.



THE ROYAL ACADEMY.\*  
THE EXHIBITION—1841.  
THE SEVENTY-THIRD.

No. 539. 'The Trial of Effie Deans,' R. S. Lauder. A work of the highest merit, that cannot fail to place the producer of it in the foremost rank of fame. It is in all respects admirable—whether we regard the originality and boldness of the arrangement, the fine finish of the several parts, the skilful grouping, or the masterly completion of it as a whole. It was indeed a perilous experiment, and one that, as it is fully successful, greatly enhances the value of the performance—to place two lawyers with their unpicturesque habiliments directly in front, and, so, working up the other materials of the composition to them. The only faulty part is the portrait of Effie Deans (that which should have been the best.) She is ill-dressed, not in keeping with her position, and the figure is overstrained. This, however, is "straining at a gnat," for there are so many high qualities in the picture as to make far more than ample amends for a defect. We have watched the progress of the artist with great approbation, but with some anxiety; and at one time we were apprehensive he might fall into the extreme of delicacy—his subject from the Bride of Lammermoor inducing such a notion; but he has here come forth with a giant's strength. We may already class him with the most able and eminent of British painters.

No. 554. 'Rousseau and Madame de Warens,' J. B. Walsh. A work of much promise by an artist with whose name we are not acquainted. It manifests a fine and pure taste for the graceful; and is carefully, and with much ability, finished. How much better it would have told, nevertheless, to have given dark drapery to the male figure.

No. 571. 'Venice,' R. M'Innes. A work of very considerable merit; describing the venerable city at the period when it loses its solemn and impressive character, and becomes—

"The pleasant place of all festivity."

The characters—and a great number of them are introduced—are skilfully grouped and ably painted; the picture possesses many admirable qualities, and does honour to the Scottish school.

The room for "DRAWINGS AND MINIATURES" is by no means exclusively devoted to examples in these styles of the art; on the contrary, it contains a large number of oil paintings, and among them are some of nearly as high merit as any in the whole exhibition. We must, therefore, direct the especial attention of our readers to this apartment; as they enter it let them look upwards, and direct the eye along the line about 10 feet from the floor, and within two feet from the ceiling; they will see—but they must look closely—five or six works by artists, known to, and deserving of, fame, placed side by side, as if for the purpose of avoiding the chance of being inspected, so as to render service to their producers. They stand thus:—MÜLLER, TOWNSEND, COOKE, FRITH, WILSON, to say nothing of very creditable specimens from the pencils of Butland, Priest, and Tanneur, "clapped in" among them. Just over the door that leads to the great room, is an exceedingly clever work of the best class, by H. Le Jeune—the artist who obtained a gold medal from the Royal Academy some two years ago; and on precisely the same line, but on the south and west walls of the chamber, are excellent productions by G. E. Hering, P. F. Poole, J. Z. Bell, J. W. Carmichael, W. L. Leitch, G. W. Shephard, and another by J. Müller. We can attribute this lamentable display to but one cause—the works were overlooked,

or accidentally put aside, until every other picture—save and except those in the "Architectural-room," to which we shall presently refer—had been hung; and the mistake was not discovered until after the first sheets of the Catalogue had been "at press," when it was found totally impossible to remove pictures of a less valuable character, to make room for so many as have been condemned to oblivion, out of sight, along the walls of this apartment. Either this misfortune—a very ruinous one to the artists—must have happened, or there must have been some cause for it that cannot be, and therefore will not be, explained. To this painful and embarrassing subject we shall again have to allude; we shall first notice the pictures, and then the drawings and miniatures contained in this room.

No. 582. 'Venus Victrix,' H. Le Jeune. A bold and vigorous attempt at the higher style of art. The grouping is good; the figures are true, and carefully and accurately studied—that of the Paphian Queen who receives the gift is especially fine. This work is, as we have stated, hung above the door; it is of the class—and a creditable example of it—which the public is continually complaining meets no patronage in England. Will this be matter of marvel if the leading artists give it no better rank?

No. 609. P. F. Poole. A very beautifully painted work, with qualities of the highest and purest character, with regard both to conception and execution. The visitor will not fail to compare it with another of the same subject in the great room—placed on the line, while this is thrust almost out of sight, above a confusing mass of drawings and miniatures. Mr. Poole is rapidly making his way to the upper bench; let him not be discouraged by the untoward "accident" that may, this year, have marred his hopes—true merit cannot long be kept back. He may be assured of a better place hereafter, and that at no very great distance of time.

No. 630. 'Circassians reconnoitring a Russian Position,' J. Z. Bell. A work of much promise; and bearing evidence of considerable thought and care; it is precisely a picture that we should like to examine nearer.

No. 634. 'H.M.S. Conqueror towing H.M.S. Africa off the Shoals of Trafalgar, three days after the Battle,' J. W. Carmichael. A good example of a good class of art—one that is to England peculiarly "national." It appears to have been very minutely finished; and we have no doubt that the various parts of the picture, from the shattered hull to the torn rigging, are accurately wrought.

No. 639. 'A Ruin in the Campagna of Rome,' W. L. Leitch. A gracefully composed and ably painted picture; one of the best copies we have seen of a peculiar landscape. It has a fine and vigorous tone; and is, we feel assured, carefully made out in all its details. How disheartening it must be to a painter, returning home after, perhaps, years of travel and laborious study, to find his production estimated about as highly as it would have been if he had sent in a piece of stained paper.

No. 659. 'The Prisoner—an incident in the time of Philip and Mary,' J. A. Houston. This, although the subject is not a pleasant one, seems to possess merit of no common order; or, at least, to give good promise of the future. We are not familiar with the artist's name; but have little doubt that we shall hereafter meet his works under more propitious circumstances.

No. 698. 'View between Spoleto and Otricoli,' G. W. Shephard. This, too, we take to be a work of a right good class.

No. 701. 'Convent; Bay of Naples,' J. Müller. Mr. Müller is one of the best of British painters; he has a fine feeling for nature; his mind is evidently of a high order; and his powers to ex-

cute—the result of long study and experience—are second to very few of our living artists. We have seen his works elsewhere; or we should find it impossible to arrive at any such conclusion; his pictures in this room will be passed by, by thousands who come to look only at those that are placed for them to look at; and but that his name must be honourably known to many who can appreciate excellence, the chances would be that the connoisseur would pay to them as little homage as they will receive from the crowd. Let us, however, direct to this production, and to No. 730, 'The Sphinx,' the attention of all visitors of taste and discrimination; they are both finished with care and industry; the one is a peculiarly graceful composition, the other a striking and interesting representation of one of the world's wonders. The artist does not paint to produce broad and glaring effects; his works to be fairly judged must be closely examined; and, perhaps, there is not one of the exhibitors less able to bear a disadvantageous position far removed from the eye. We may not forget, also, that he has been a traveller in very distant lands; carried to them by a pure love of Art—and not by one of those fortuitous circumstances that, now and then, come to the painter's aid and prevent his suffering—perhaps all his life—by the sacrifice of money he has been tempted to make to obtain education. No doubt while Mr. Müller was wandering across the arid sands of the Arabian Desert; enduring "bondage" in the land of Egypt, and suffering privations of all kinds that few of us have the courage to endure voluntarily, he solaced himself in all his trials by the conviction, that he was laying in a store of intellectual wealth—out of which he was to make fame and fortune, if Providence preserved him from the dangers he was compelled, daily, to encounter. It needs no great stretch of fancy to imagine him sustaining patiently innumerable evils because of the hope that was strong within him; he was doing that which few had then done, travelling through a country comparatively new to Art—to bring its treasures home to his own country; his reward was to be—and for such men seldom calculate on any other—that his efforts would be appreciated and recompensed by general acknowledgment and admiration.\* Pity the arbiters of his fate did not consider this when they hung his two pictures, where they are as ineffectual to do him service as if they were covered with the slime of the Nile. They would confer honour upon any collection. He will make his way yet, to the seat, in any assembly, to which he is undoubtedly entitled: neither carelessness, nor ignorance, can long keep him from it.

No. 806. 'The Ballad,' G. H. Townsend. This is No. 2 ('The Sphinx' being No. 1) of the line of excellence, above the mass of miniatures. It is a sweet picture; painted with skill and judgment; but depending for its effect far more upon careful scrutiny than sudden impression. This careful scrutiny it cannot possibly have; and for another year, at least, the artist must be content to have his light hid under—or rather over—"a bushel." Still a little observation (and a little standing on tip-toe) will show the great merit of the work—its delicacy of conception and arrangement, and its high finish.

No. 810. 'Elizabeth Castle, Jersey, from the Causeway, Low Water,' E. W. Cooke. This is No. 3. (as 'The Sphinx' is No. 1., and 'The Ballad' No. 2.) of the same excellent line. It is the production—the only one he has sought to exhibit—of an artist who has gained "golden

\* We do not draw this picture from fancy: in an early number of the Art Union, Mr. Müller published (immediately after his return) an exciting and very interesting account of his travels in Egypt;—it was written with the modesty that always accompanies true genius; but it was easy to perceive that he had frequently encountered no ordinary dangers, and had been continually subjected to severe privations.

opinions" elsewhere; and to whom the Directors of the British Institution recently allotted one of their four prizes. But Mr. Cooke is known to all who know anything of art; his career has been, in all respects, honourable and creditable; the universal voice of the public—including that of the soundest critics and the safest judges—has given him great and enduring fame; his productions evidence industry as well as ability—taste and judgment in selection, and labour and care in execution. As an English landscape painter, in a department essentially English, he is surpassed by very few—if indeed he be surpassed by any. To what unhappy disease of vision in the hangers can we attribute the position he is made to occupy here? If he had contributed to this Exhibition as largely as he does to the British Gallery, it might have been just to have placed some of his works—as this is placed—out of sight; he very prudently sent but one, and he has been emphatically informed that he will hereafter act more prudently if he send none. Yet this—No. 810—gives signs that he really thought as he ought to have thought—that it was his duty as well as his interest to send his best and most carefully painted work to the Exhibition of the Royal Academy. It is, we understand, the property of the Marquis of Westminster; we have no doubt that his lordship will not hang it *guile* so near the ceiling at Eaton Hall, when it leaves its present unhappy place—which, as matter of course, its producer would rejoice to see it do to-morrow.

No. 898. 'The Parting Interview of Leicester and his Countess Amy,' W. P. Frith. This is No. 4 (as 'The Sphinx' is No. 1, 'The Ballad,' No. 2, and 'Elizabeth Castle,' No. 3) of the valuable line. It is a picture of the best class; the production we believe of a young artist, although old enough to have exhibited here on former occasions. He is certainly destined to attract more notice hereafter; for he has the right feeling for his art; *thinks* before he begins to work, and works as if conscious that his fate depended upon the result of his labour. How discouraging, disheartening, and depressing, must have been his feelings on entering the gallery in which his *one* picture is placed!

No. 901. 'Cattle Returning—Composition,' J. Wilson, jun. This is No. 5 (as 'The Sphinx' is No. 1, 'The Ballad,' No. 2, 'Elizabeth Castle,' No. 3, and 'Leicester and Amy,' No. 4), of the excellent line that ranges above the miniatures. It is of a larger size—and a better class—than the works hitherto produced by this young artist—an artist who obtained his reputation (and it is a high one) not by any sudden fit of fashion, but by the production of pictures that gave sure and certain evidence of study in the presence, and under the influence of, Nature. Few of our landscape painters have done so well—none better, at his years.

We have dwelt somewhat minutely upon the works, the placing of which we especially complain of; and we are satisfied to rest our claim to that public confidence, essential to our existence, upon the verdict that will be pronounced upon the case, by all who examine these five pictures with care and attention.

Those who think it gives us pleasure to find fault and urge objections, will be greatly mistaken; our earnest and continual desire is to "be pleased;" but we dare not

"Be pleased we know not why  
And care not wherefore."

The Miniatures we must dismiss somewhat too briefly. Those by Mr. Ross are pre-eminently excellent; one, that of his Royal Highness the Prince Albert, is a chef-d'œuvre of the art. Next in value and importance are those of Mr. Thorburn—vigorous as if painted in oils. No. 779 is a perfect example. Of a high and admirable quality are all the contributions of Mr. Lover; one frame—No. 750—containing two,

are of especial excellence. Miss M. Gilles contributes several of great merit—one 'a Portrait of J. G. Lough, Esq.,' is very boldly and vigorously wrought. No. 672, by Miss A. Cole, is beautiful, simple, graceful, and correct. A boldly and firmly painted head by C. Brocky is No. 776—the original of which is well known, and the likeness will be at once recognised by the thousands by whom he is esteemed and respected. Mr. Robertson contributes many, and all good. Two or three striking and excellently painted portraits, on marble, by "T. Carrick," will claim and merit attention. One of the most ably and carefully wrought works in the collection is No. 894 'Viscountess Milton and her Daughter,' by S. P. Denning. Among the others that demand notice are those of Sir J. W. Newton, Rochard, Mrs. Bartholomew, J. Hayter, and Miss Fanny Corboux.

There are some exquisitely beautiful drawings scattered about the walls; one of 'Children returning from the Festa of St. Antonia,' by T. Uwina, R.A., is an absolute gem; and the fine poetical conceptions of G. Jones, R.A., maintain their supremacy in a style of art in which the accomplished painter is still unapproached. There is a volume of thought in each of them.

Above the Architectural drawings—that is to say as near the roof of the National Gallery as they can be—have been hung several excellent paintings by artists whose names are known, and whose works may consequently be hunted for through the collection. We must ourselves accept as guarantees for their value the previous productions of the painters—who, we must assume, have not gone back in their art, and had no design to insult the Royal Academy by sending into it their inferior productions. In truth, our opinion must be, in a great degree, "by guess;" for the eye is rendered utterly unable to estimate them, in consequence of their ruinous admixture with the straight lines of the architect. Thus only can we judge of—

No. 984. 'Scene from Romeo and Juliet,' A. Egg. We have seen several clever works by this painter in the gallery of "the British Artists."

No. 985. 'As you like it,' N. J. Crowley. We recollect a very finely composed and admirably painted picture by Mr. Crowley in the British Institution two years ago; and we have since examined other productions of his of very great merit.

No. 986. 'Gil Blas,' J. Hollins. Mr. Hollins contributes several works; they are all disadvantageously placed.

No. 988. 'Coming from the Ball,' C. Stonehouse. This appears to be a huge step in advance for Mr. Stonehouse; it is another reading of the picture exhibited last year by Mr. Horsley; and consequently there is in it little originality of design.

No. 999. 'Cornet Joyce seizing the King (Charles 1st) at Holmby,' E. M. Ward. This also is, we have no doubt, a good picture; for the artist is one of great ability, and one who labours hard to work out the conceptions of a strong and original mind.

No. 1008. 'Childhood,' C. W. Cope. Mr. Cope is also a painter who has achieved distinction by the production of many able works from year to year.

No. 1009. 'Campagna di Roma,' G. E. Hering. We are sure this is a clever work both in composition and execution; it is not likely to be inferior to the picture by this artist we noticed in the Gallery of the British Institution.

No. 1045. 'The Young Bird,' J. N. Rhodes. A new name, we believe; and one that we imagine to give good promise.

No. 1068. 'A Scene from the Two Gentlemen of Verona,' J. E. Lauder. A picture of great merit; finely composed and skilfully painted.\*

\* There are, it seems, two artists of this name, R. S. Lauder and J. E. Lauder.

The visitor to the architectural room must look at the collection of models and "Intaglios" placed here; among them will be found some very meritorious examples; those of W. Wyon, R.A., especially; a small wax model of 'Cupid,' No. 1126, is one of the most exquisite gems that has ever been produced; a perfect example of grace and delicacy.

"THE OCTAGON ROOM" contains pictures of high merit sufficient to furnish a moderate exhibition; and several of them would do honour to any collection in Europe; unfortunately the light here is so bad that scarcely one of them can be seen to advantage. We are wearied of complaining that so many artists who deserved better have been pushed aside unceremoniously; and we shall not again recur to the subject, except to say that about a dozen of the best works contributed to the Royal Academy have been "shelved" in this dreary cell.

No. 1154. 'The Repose in Egypt,' W. Bozall. The subject—"a Holy Family"—is not happily chosen; genius can give to it no new feature; the picture, moreover, is evidently unfinished; nevertheless it is not unworthy of the accomplished mind that produced it. It is a rich composition in poetry; cherubs watch over the sleeping babe, and the husband reposes beside the virgin mother. There is one spot in the room from which this picture may be examined. Let the visitor go as far as he can to the left, and look upwards.

No. 1159. 'A Veteran of the Old Guard describing one of Napoleon's battles—Interior of a Farrier's shop,' F. Goodall. A work of great interest and manifesting no inconsiderable progress; it is capital both in composition and execution; full of character, and completely telling the story intended to be told. One can almost fancy to hear the words of exultation as well as to see the look of triumph with which the veteran "fights his battles o'er again." The picture has given us much pleasure, as removing some apprehension with regard to this young artist's future career—he has only to guard against completing "orders" too rapidly.

No. 1160. 'The Vineyard,' E. V. Rippinghille. A clever composition; but exhibiting that cold and raw tone of colour which the majority of our artists contrive to "pick up" in Italy.

No. 1163. 'Sandwich—Kentish Coast,' J. B. Pyne. Visitors "will be good enough" to stand as near the door as possible and examine this picture—assuredly the best production of an artist who is always effective. The subject has been skilfully selected and very happily treated. It is a rich English landscape; the sea in the back ground; and in the foreground, near a stile and beside a field-pond, is a sweet group of rustic figures.

No. 1165. 'A Forest Scene,' H. Jutsum. A bold and vigorous composition—true to nature, and coloured with great power.

No. 1166. 'Charity—entrance to the Grand Altar of St. Mark, at Venice,' H. O'Neill. A very admirable work, in all respects; accurately and gracefully drawn, and coloured with great brilliancy. It relates a touching incident: aged people, widows, and orphans have gathered round the entrance, kneeling on the steps down which a fair and gentle and generous girl is descending.

No. 1167. 'Scene from Bishopsgate—Windsor Castle in the distance,' C. R. Stanley. A landscape of the best and purest class; firm and vigorous in the foreground, and in the back ground amazingly delicate.

No. 1171. 'Portrait of Miss de Rothschild,' F. Grant. A small portrait; but the work of a man of high genius—full of character, expression, and force.

No. 1175. 'Cardinal Wolsey leaving London after his disgrace,' S. West. A fine historical composition, giving evidence of thought, study, and labour—so far we can judge; and if the



characters are given with proportionate truth, the picture may rank among the best of its class in the exhibition. It is one of the order said to be without patronage in Great Britain; and in truth if "the grand style" is to be encouraged neither by patrons nor painters, it can scarcely excite wonder that it should be left exclusively in the hands of dead masters.

No. 1176. 'Sunday Morning,' A. Johnstone. A delicious composition, full of nature and truth; representing a touching scene beside the door of a Scottish cottage on the Sabbath morn—"From scenes like those old Scotia's grandeur springs, That makes her loved at home, revered abroad."

The painter should study colour more than he does; there is a sad variance between his conception and his execution.

No. 1187. 'Exeter, from Exwick Hill, with Exmouth, Topsham, and Powderham, in the distance,' E. Jeffrey. This is in all respects a work of the highest merit—one that has absolutely startled us; for it is the production of an artist, either unknown, or but little known, in the metropolis. Its qualities are all of the best character; we cannot call to mind an instance in which the aspect of a large city has been so skilfully and so happily conveyed—a task of more than ordinary difficulty; the painter generally contenting himself with selecting a morsel of the scene designed to be represented, and calling that "a whole," which is but a small "part." Every portion of this work has been carefully studied, and elaborately finished; although minutely wrought, however, it is executed with remarkable freedom; its high finish being apparent only when it is closely examined. Mr. Jeffrey will not be long a stranger in London; and his works will hereafter receive greater justice. Of all the "new names" in the catalogue this holds out the safest and surest promise of future excellence. On referring to the list of exhibitors, we find that Exeter is his native city, or at least that he resides there; and we are reminded of the many good artists that Devonshire has furnished to the world of Art—Reynolds, Northcote, Eastlake, Prout, Haydon, Hart, Brockedon, &c. &c.

No. 1197. 'The Bay of Baie,' S. Palmer. This also is the production of an artist with whose name we are not familiar. It is a delicious transcript of nature; and manifests a thorough acquaintance with Art.

No. 1209. 'Oberwesel on the Rhine, with the Castle of Sconberg,' H. Gritten, jun. A step in advance for a young artist, whose progress bears out the promise of future excellence he gave some two or three years back. The work has evidence of thought and study; it is in no way slighted; every part seems to have been carefully considered. The distance is especially delicate; but a little additional force in the foreground would have rendered it more effective.

No. 1210. 'A Pastoral,' T. Creswick. A work of large size, and, to the full, worthy the reputation of one of the most deservedly popular landscape painters of the age and country.

No. 1216. 'Andrea del Sarto's First Interview with Lucrezia de Baccio del Fede, whom he afterwards married,' J. Hollins. A fine and vigorous composition finely and brilliantly coloured; and altogether, one of the most striking and interesting works in the gallery.

#### SCULPTURE.

THE SCULPTURE ROOM—a most unsuitable apartment, only a degree better than the old "den" in Somerset-house—contains a collection of works highly honourable to the British school. There is scarcely one of those that aim at a loftier purpose than mere busts can do, which does not reflect credit upon its producer—this is the more creditable when we remember the disadvantages under which the sculptor labours.

That his education is, at all times, costly; and that years may pass before he can achieve the means of procuring the material necessary for the proper pursuit of his profession; even under the most propitious circumstances he must have the disheartening conviction that there are very few by whom the Art can be encouraged—for taste and wealth will not suffice unless the possessor of them has "space" in which to place the productions he may covet. Hitherto, monumental statues and groups have supplied almost the only resource for the British sculptor; the British nation is too poor or too prudent to pay for the memory of its great men more than a thousand pound or two per century, and this means of employing genius is left almost exclusively to private respect and affection. Now and then, indeed, a number of persons subscribe to render homage and honour to some mighty mind; but the less they do so the better if their monies are to be "jobbed" for the purpose of degrading the Arts and disgracing the character of their country. We hope M. Marochetti—the man who is to put to shame all the artists of Great Britain—will visit England in time to peep into this exhibition room; in order that he may himself bear testimony to the taste and judgement as well as patriotism of the Glasgow Committee who have hired him to "do" the Duke.\*

No. 1217. 'Bust, unfinished, of H. R. H. Prince Albert,' E. H. Baily, R.A. A good work; one of the truest and pleasantest copies of the Prince's "most gracious countenance"—and gracious it is, in fact, as well as by courtesy.

\* The more we think over the decision of the "Glasgow Committee," the more we are puzzled to account for it upon any of the principles that govern or direct the minds of honourable men. We say, without hesitation, if it had been demonstrated that we have no sculptor, native of Great Britain, capable of executing the national commission so well as a foreigner, even then a British artist ought to have been employed—for the person to be commemorated, THE CAUSE which it is designed to honour, the example it is intended to convey, the gratitude it is meant to express—are all essentially NATIONAL; and to hire a foreigner to do the work is, perhaps, as atrocious a crime against national honour as was ever perpetrated in any country by any set of men. But to assert that this foreigner is a man of higher genius—judging from what he has produced—than several of our British sculptors, is an utter untruth—a foul libel for which, unhappily, no satisfaction can be obtained; and the more unpardonable because its deleterious influence will be extended not only through our own country, but throughout Europe. "The Committee" will, we hope,

"Mark the marble with their names,"

that they may be handed down with scorn to posterity, as men who, as far as they could do it, rendered England contemptible in the estimation of foreign states. Doing the sort of "duty" that France might have paid Nelson for—if he had made up his mind that English sailors ought to be beaten, and very quietly yielded up his ships to ornament French harbours. Mr. Sheriff Alison is the historian of his Time—we hope he will terminate his chronicle of English triumphs by a record of the event that distinguished England in the month of April 1841. Our only hope, now, is with the Duke of Wellington: there are statues enough of him; we trust he will not permit himself to be monkeyfied by this new candidate for the honour and glory of perpetuating his form and features—so as to make French men marvel hereafter how so poor a looking thing could have contrived to beat them at Waterloo. His Grace is now old; and a very little malice—a slight memory of the hundred fights in which he humbled "the Emperor" and his marshals—a few small exaggerations of his years and bodily weakness—will suffice to make the "Great Captain" appear anything but a hero. What a benefactor may not Marochetti be to France! How vastly will his name be honoured and glorified if he will only show to the grocers and charbonniers of "La garde Nationale" that the victorious Duke was in reality a mean and paltry looking fellow that a blanchisseuse could whip. What a prodigious weapon the sculptor may place in the hands of La Jeune France! What a capital set off against Vittoria and Waterloo!

No. 1218. 'Statue of Henry Bathurst, D.D., late Bishop of Norwich,' Sir F. Chantrey, R.A. Simple and grand; a work of the highest character; deriving no surreptitious aid; but touching to a degree by its eloquent and "gentle dignity."

No. 1219. 'Eve Listening to the Voice,' E. H. Baily, R.A. A repetition of the sculptor's far famed 'Eve at the Fountain,' but, of course, with a new reading of a new passage in the Divine Poet. It is perfectly beautiful—faultless in form; and exquisitely true in expression.

No. 1220. 'Marble Statue of Mrs. Robert Thompson; part of a Monument to be Erected in Great Malvern Church, Worcestershire,' P. Hollins. There are few examples of modern art that surpass this noble and beautiful work; the creation of a fine poetic mind, executed with thorough professional knowledge. The figure of a dying lady, is partially rising from the death-couch; the countenance expresses that confiding hope which ever goes, hand in hand, with virtue; it is a statue upon which even strangers would love to look; so full is it of trusting gentleness—triumphing, and not dismayed, by the near approach of eternity. Mr. Hollins has here proved that sculpture may be applied to the most sacred of all purposes—a pleasant memory of the dead—and yet be valued for its interest and importance as a work of art. How immeasurably superior is this delicate and graceful tribute to the almost as expensive heapings of stone upon stone—and then surrounding them with massive pillars of iron—that deface so many of our church-yards.

No. 1221. 'Group of Boys with a Bird's Nest,' H. Cardwell. Accurate and true; a graceful copy from nature.

No. 1222. 'Dorothea—in marble,' J. Bell. We rejoiced to see Mr. Bell's beautiful statue carved in marble; and hope it is destined for some place that will be worthy of it.

No. 1225. 'Ariel,' R. Westmacott, A.R.A. This is an attempt—and a successful one—to combine the imaginative with the actual. The spirit is represented as issuing from the body of the pine tree, that has "gaped to let her out." The artist deserves the highest credit for his effort to step out of the beaten track.

No. 1227. 'The Grandchildren of Byron,' P. Park. A most delicious group; admirably wrought, and composed with exceeding taste, judgment, and skill. Contrasting strongly, in merit as well as in character, with a huge "plaster," by the same artist—intended to be one of five statues for a monument of Lord Nelson, and meant to represent "a warrior possessed of emulation, energy, and resolution"—it will be very difficult to trace either quality in the countenance of the figure, although he certainly stands as if it would be very difficult to knock him down.

No. 1229. 'Model of a Statue of Michael Angelo,' No. 1238. 'Model of a Statue of Raphael,' C. Smith. Two noble works; to be executed in marble for the Marquis of Lansdowne, and to grace his fine seat at Bowood.

No. 1231. 'A basso relievo in marble,' No. 1236. 'Hero and Leander—a basso relievo in marble,' J. Gibson, R.A. Two delicious productions of an artist who is unsurpassed for grace and delicacy; and whose richly poetic mind has given birth to some of the most perfect conceptions of modern Art.

No. 1232. 'Le Monde en repos,' J. De Bay. A sweet idea and very elegantly rendered. A child is blowing a circle in the stream beneath. The work is very fine; and a capital and accurate expression is thrown into the boy's features; at first sight it may appear exaggerated; but it is not so.

No. 1233. 'Poor Little Nell,' E. G. Papworth. A true and touching illustration of a character which the pen of genius has immortalized. It is

wrought with as fine a feeling as the author brought to its development. The able and accomplished sculptor exhibits a loftier effort—and is equally successful; No. 1234. 'The Contention between the Archangel and Satan for the Body of Moses,' is a production of the very highest class, and one that would confer honour upon any school.

No. 1240. 'The Wounded Clorinda,' J. Bell. A most exquisitely wrought statue. The conception of an artist of high genius, and executed with a complete knowledge of the capabilities of the Art. No. 1242. 'Statue of Her Most Gracious Majesty Queen Victoria,' is exceeding graceful; and shows what may be done even with the unpicturesque drapery of modern times.

No. 1242. 'Marble statue of a Nymph coming out of a Bath,' R. J. Wyatt. A graceful and beautiful work.

No. 1244. 'Marble statue of a Girl going to Bath,' P. Mac Dowell. An exquisite work; full of delicacy and power; a fine and accurate copy of a perfect form.

No. 1248. 'Caractacus before Claudius,' W. C. Marshall. One of the noblest productions of modern times; completely realizing our notions of the old Briton who stood, brave and self-possessed, before the throne of the Cæsars, and redeemed his country from the charge of being barbarian. The work is of the highest order of the Art. We shall rejoice to find it executed in marble.

No. 1249. 'Marble statue of Lady Emily, infant daughter of his Grace the Duke of Beaufort,' W. Behnes. In all respects worthy the reputation of the accomplished sculptor.

No. 1250. 'Unfinished Statue, in marble, of Catherine Sarah Jenner, daughter of John Yeend Bedford, Esq.,' P. Hollins. A delicious work; simple, artless, and natural; the true copy of a sweet model. The attitude given to the figure is remarkably easy and graceful. It is very carefully executed; all the minor details are elaborately wrought; and as a whole it is one of the most successful productions in the collection.

We can proceed no further, for the present at least, with our notice of "The Exhibition." We might fill, and, perhaps, we ought to fill as many more columns, for we have passed over very many works that claim attention—it may be more attention than some to which we have referred. Our readers, however, will believe that we are weary of going over again and again the same ground—a tract less varied to us even than it is to others; for it forms no part of our plan to single out works for the sole purpose of condemning them; and, therefore, we are limited to the degrees of comparison in praise. No style of writing is so easy as "the abusive." And we might point out many who seem to visit an assemblage of the productions of men who labour hard to achieve reputations, and to live by them, with no other purpose than to show how much sarcasm can be compressed into a line. Such a principle is the more cruel, because it is entirely needless and useless. If an artist of high repute manifests an indifference to keep his position, or an artist of small merit is given undue prominence, it becomes a duty to condemn; but what possible good can arise from a habit of sneering at some unpretending or half hidden work, forced into notice by unbecoming insult. We must never lose sight of the fact, that many painters begin their career many degrees below mediocrity: (we saw a few days ago a miserable daub, the early work of an artist, whose present productions command universal praise) and, therefore, that we ought to be continually on our guard not to depress where we may not encourage. Artists are sensitive to a proverb—as all men are, indeed, who work in solitude apart from the world's eye. Critics would be more cautious where

they wound, if they could see how the wound rankles.

Having examined the collection at the Royal Academy for a fifth time, we find no reason to change our opinion as to its relative merits, and say, once more, that it is in all respects satisfactory; that it gives undoubted evidence of safe and sure progress; and that no collection in modern Europe can vie with it for excellence, taken as a whole.

The most irksome part of our duty has been discharged; we have spoken freely, and objected strongly, in reference to the careless manner in which some of the pictures have been hung; still, we are fully aware how many difficulties stand in the way of the hangers; and that some of them, under existing circumstances, cannot be overcome.

We repeat, then, that there is but one way of rendering service to, instead of inflicting injury upon, unprivileged contributors—TO AVOID THE NECESSITY OF PLACING ANY PICTURES IN A PREJUDICIAL POSITION; AND TO EXCLUDE, ALTOGETHER, SUCH AS CANNOT BE SEEN TO THE ADVANTAGE OF THE PRODUCER. What visitor would complain if the whole of the upper line of each room were removed? What artist, who finds his picture there would not be grateful for the permission to take it away? This remedy is undoubtedly easy—at least comparatively easy; but is there not a still better? We think there is. Upon this subject we recently received a very sensible letter from Mr. Pyne, which we gladly publish; and we do think that his plan is at once practicable and calculated to meet the difficulty. We allow him to speak for himself:—

#### PLAN FOR EXHIBITING THE LINE OF AN EXHIBITION.

SIR,—I send you a slight sketch of my mode of extending, to double its length, the line of an Exhibition Room.

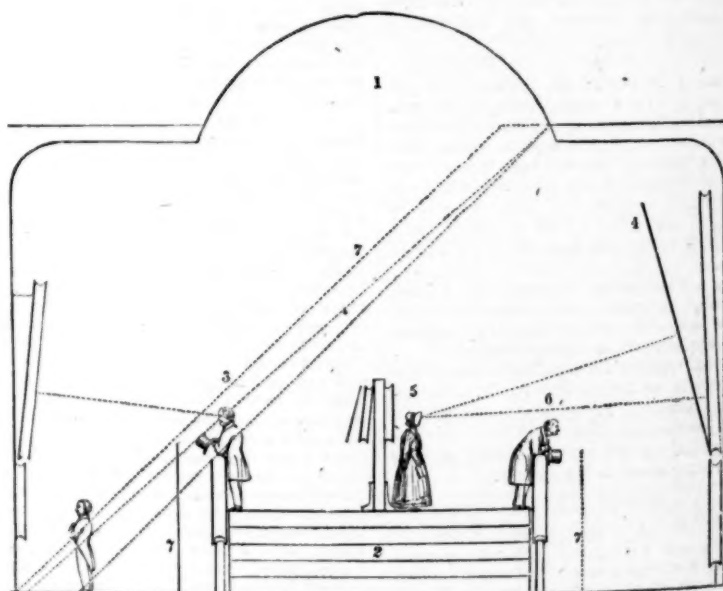
As yet I have not searched for any of the objections which may possibly attach to this mode, which, with others on other subjects, must have its shady as well as sunny side; and feel that the object in view, if gained, would be well purchased, even if accompanied by some few objectionable

circumstances. I am not either aware of the dimensions of any of the rooms in London appropriated to the purposes of exhibition; but have here supposed one of 40 feet width and 25 feet height, to where the lantern commences. It will, I think, at once be seen, that the height of the room, connected with the width of the lantern, determines the admissible width and height of the platform; and I think that the proportions here assumed, admit a platform, No. 2, which, both as regards height (5 feet) and distance from the wall (12 feet), allows of the greatest possible facility for seeing everything in a gallery, at the same time keeping its shadows just within those bounds where light becomes necessary. It will be seen, by the lines descending from the right-hand part of the lantern, that the last shadows from the heads of a dense line of spectators, would be thrown no further than the limits of the floor. The great object of this platform is at once to convert the upper portion of the room into "a line" for the larger pictures, and so prevent the possibility of a single head passing before a person occupying a position at the rail. And, by figure 3, it will be found that, while the eye is at a right-angle with a third of the height, he is exactly 10 feet removed from a picture of 10 feet high. The single line, No. 4, shows that (such an inclination being allowed) a painting of 18 feet height may have its centre opposed at a right-angle with the eye, while it receives a light every way favourable to exhibition, and allowing a spectator to contemplate it from a distance equal to its height, as at No. 5, or to advance within 8 feet of the surface, as at No. 6. The very great difficulty, almost impossibility, of seeing a large picture on the line, with a full room, must strike every one; and I cannot but think that, to obviate this, without producing any other inconvenience, is a desideratum of the first magnitude: and if a less distance than 12 feet would serve for the promenade before the present and lower line, it is of course practicable, by reducing the dimensions of the lantern, to advance the platform towards the wall, and perhaps obtain a distance of 5, 6, or 7 feet from the surface of the upper line (see No. 7, 7).

The introduction of the screen in the centre of the platform is more purely suggestive than the other points, which strike me as at once easy in application, and of the greatest value. The interior of the platform could be used, during the term of exhibition, as a store-room for packing-cases.

Yours, &c.

J. B. PYNE.



The suggestion here given may originate improvements; we cordially hope that some practical man will give it his serious consideration; and communicate with us on the subject.

May 1841.



## ART IN THE PROVINCES.

**BRISTOL.**—A society has been formed lately in Bristol and its vicinity, for the promotion of the study of Gothic Architecture, with especial reference to ecclesiastical structures; which present, as is well known, the chief field for instruction and information in the science of Mediæval Architecture; at the same time, the Baronial Edifices of Britain, those noble relics of the genius of our forefathers, are not excluded. We are happy to state, that the plan has received episcopal sanction: whilst many of the clergy, and most of the professional architects have been enrolled members of the infant Association. The hints thrown out in the prospectus of the "Oxford Society for the promoting the Study of Gothic Architecture," have proved the immediate cause of its origin. And, since the scarcity of records have, in modern times, been the chief obstacle to the correct dissemination of the true principles of the Architecture of the Middle Ages, the style confessedly best adapted for ecclesiastical erections in our northern climate, the British Society turn their attention mainly to the collection of minute surveys and descriptions of the noble buildings with which their immediate district abounds. At a time when so many new churches are fast rising in our favoured land, particularly in the suburban parishes of her large cities, the subject of Gothic Architecture becomes necessarily one of considerable interest and importance. And since the objects of the Bristol Local Association, in common with the parent societies of Oxford and Cambridge, is to diffuse correct information upon the subject; to improve the national taste by reverting to the acknowledged excellencies of ancient models: and to prevent, as far as possible, the repetition of the anomalous erections, and the barbarous mutilations of the last two centuries, we cannot but cordially wish for its success, and hold up its design for imitation.

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"With respect to the late exhibition your committees have the pleasure of reporting that it proved attractive almost beyond example. Pronounced by the public voice to have been never exceeded, if equalled, in this town in the high order and variety of talent it displayed, they cannot but impute its excellence in part to the step they took in offering a premium of £50 for the express purpose of encouraging meritorious performance. This prize your committees awarded to Mr. Sidney Cooper, whose *Cattle Piece*, marked by uncommon skill of composition and execution, places him very eminent in this class of painters. It is, however, but justice to many exhibitors whose works evinced the highest order of merit, to state, that your committees, acting upon approved precedent, made such regulations, as while they left the competi-

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**MANCHESTER.**—The Committee of "the Royal Manchester Association for Promoting the Fine Arts" have issued their Annual Report; we take the most important passage from it. The subscribers amounted to 800. The following pictures were selected as "prizes":—

'Market Day,' Creswick, 63*l.*; 'Italian Boy,' Hurstone, 47*l.* 5*s.*; 'Mayence on the Rhine,' Clint, 31*l.* 10*s.*; 'Fisherman's Cottage at Herne Bay,' Tennant, 31*l.* 10*s.*; 'A German Tea Garden at Dresden,' Von Holst, 26*l.* 5*s.*; 'A Sea View,' Cotman, 26*l.* 5*s.*; 'A Street in Rouen,' Tomkins, 21*l.*; 'A Scene at Lynmouth, North Devon,' Stanley, 21*l.*; 'The Young Student,' Linnell, 21*l.*; 'Grape Gathering,' Duncan, 18*l.* 18*s.*; 'Glass Cutter,' Zeitter, 18*l.* 18*s.*; 'A Bacchante,' O'Neil, 18*l.* 18*s.*; 'Montalban's Tower at Amsterdam,' Hamerton, 15*l.* 15*s.*; 'Fruit,' Stevens, 12*l.* 12*s.*; 'Storm Clearing off, near Dorking,' Surrey, Allen, 12*l.* 12*s.*; 'River Scene—Moonlight,' Child, 12*l.* 12*s.*; 'Derwent Water,' Baker, 10*l.* 10*s.*; 'Heath Scene,' Watts, 10*l.* 10*s.*; 'Corn Field on the Medway,' Fowler, 10*l.* 10*s.*; 'Dead Game,' Stevens, 10*l.* 10*s.*; 'Military Sketch,' Martins, 10*l.* 10*s.*; 'Cottage Scene in Derbyshire,' Vickers, 10*l.* 10*s.*; 'Fishing Boats on the Sands,' Jutsum, 9*l.* 9*s.*; 'A Drawing,' Prout, 8*l.* 8*s.*; 'Mount Claret,' Nasmyth, 8*l.* 8*s.*; 'Scene at Ipswich—Moonlight,' Crome, 7*l.* 7*s.*; 'Fishing Boats off Broadstairs,' Watts, 7*l.* 7*s.*; 'Tooting Common,' Child, 5*l.* 5*s.*; 'A Fisherman Mending his Net,' Fuller, 5*l.* 5*s.*; 'Calais from the Sands,' Durnford, 5*l.* 5*s.*; 'Still Life,' Absolon, 5*l.* 5*s.*; 'A Scene in Derbyshire,' Vickers, 5*l.* 5*s.*

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obvious that the main-stay of the Society has been the prize-holders of the new Association, who have contributed considerably more than both the private purchasers and the committee of the old Association put together. It cannot be otherwise than gratifying to find a deserving institution, such as this is, meeting with a share of public favour; nor can it be doubted that, being cheered by the public countenance, is the best stimulant to exertion, while that exertion is sure, sooner or later, to be rewarded by the meed of approbation and support. Let the members make strenuous exertions during the recess to produce such an exhibition as will deserve popular attention, and they will be sure to receive it. If they have influence enough to secure the loan of one or more leading pictures from the galleries of some of our patriotic collectors, such an acquisition would greatly enhance their chances of success; and with such an object in view we can hardly doubt of their being able to procure such aid if properly applied for; but they must ever bear in mind that their own resources are their only legitimate ground of claim to public sympathy. We would humbly suggest to them a perfect union of their energies for their common good, satisfied that their individual interests will be better forwarded by the combined efforts of the body than by the desultory exertions of isolated operations acting, however vigorously, for self-aggrandizement.

Of the decision of the members of the new Association especially, in regard to their patronage of this body, it is impossible to speak in an unfavourable manner. Their exertions have been devoted—as far as it is possible for the exertions of such an institution to be—towards fostering talent and rewarding merit, and they have, undoubtedly, been productive of much good. It is impossible, however, for any human institution to be perfect; or for a large body to be so pure as to prevent the accession of some vile ingredient in its composition; and, unfortunately, this has not escaped the contamination so generally incident to humanity. A large prize-holder, it is said, whose avarice has been more prominent than his sympathy with Art, has contrived, through the unworthy connivance of an artist, to appropriate a large share of the money received as a prize, and which was devoted to the purchase of works of Art, to his own private purposes. The following statement of the subject appears in a letter addressed to the Committee of the New Association for Promoting the Fine Arts in Scotland, printed in the *Edinburgh Observer* of April 20th:—"It is currently rumoured, on good authority, —and I may also add, that the belief in its truth is as extensive as the circulation of the rumour,—that one GENTLEMAN! who was the fortunate drawer of a large prize in your Association at last distribution of prizes, having little skill in, and no sympathy with pictures, while he had a large appreciation of the value of money, was desirous of converting his money-prize into cash for his own benefit, instead of applying it, as specifically intended, for the encouragement of Art. Finding, however, that, by the rules of the Association, to do this directly was impossible, his next move was to fall in, if possible, with an artist who would connive at his greed, and sell him pictures nominally at the price of the full amount of his prize, while he, the purchaser, should receive a large *douceur* in the shape of a drawback. Having got thus far settled in his mind as to the form of procedure, his third step was to meet, if he could, with a convenient go-between, or mutual friend, as it is called, who would kindly assist him in the choice of pictures which would sell, and who would also negotiate the small affair of the drawback. Kindred spirits have a wonderful affinity! Within the short space of 24 hours, if the rumour be correct, he was so fortunate as to fall in with such a friend; and, more wonderful still, that friend was also able, in a few hours, to lay hands upon an artist suited to such a purpose. Pictures were accordingly purchased nominally to the full value of the prize; and it was quietly settled among the trio that the purchaser should receive back from 25 to 30 per cent. of the estimated amount of the purchase-money, which he pocketed, and returned home. Such is a very plain narrative of the facts as reported." Of the meanness which could prompt such a proceeding on the part of the prizeholder, ignorance or necessity may probably plead some slight extenuation; but of the conduct of the artist, in lending himself to such a deceptive arrangement, there can only be one feeling of deep and rooted execration; for him necessity can offer no plea, for he has long held a prominent and lucrative standing in the public eye; ignorance can as little avail him, for he has had a long experience

wrought with as fine a feeling as the author brought to its development. The able and accomplished sculptor exhibits a loftier effort—and is equally successful; No. 1234. 'The Contention between the Archangel and Satan for the Body of Moses,' is a production of the very highest class, and one that would confer honour upon any school.

No. 1240. 'The Wounded Clorinda,' J. Bell. A most exquisitely wrought statue. The conception of an artist of high genius, and executed with a complete knowledge of the capabilities of the Art. No. 1242. 'Statue of Her Most Gracious Majesty Queen Victoria,' is exceeding graceful; and shows what may be done even with the unpicturesque drapery of modern times.

No. 1242. 'Marble statue of a Nymph coming out of a Bath,' R. J. Wyatt. A graceful and beautiful work.

No. 1244. 'Marble statue of a Girl going to Bathe,' P. Mac Dowell. An exquisite work; full of delicacy and power; a fine and accurate copy of a perfect form.

No. 1248. 'Caractacus before Claudius,' W. C. Marshall. One of the noblest productions of modern times; completely realizing our notions of the old Briton who stood, brave and self-possessed, before the throne of the Cæsars, and redeemed his country from the charge of being barbarian. The work is of the highest order of the Art. We shall rejoice to find it executed in marble.

No. 1249. 'Marble statue of Lady Emily, infant daughter of his Grace the Duke of Beaufort,' W. Behnes. In all respects worthy the reputation of the accomplished sculptor.

No. 1250. 'Unfinished Statue, in marble, of Catherine Sarah Jenner, daughter of John Yeend Bedford, Esq.,' P. Hollins. A delicious work; simple, artless, and natural; the true copy of a sweet model. The attitude given to the figure is remarkably easy and graceful. It is very carefully executed; all the minor details are elaborately wrought; and as a whole it is one of the most successful productions in the collection.

We can proceed no further, for the present at least, with our notice of "The Exhibition." We might fill, and, perhaps, we ought to fill as many more columns, for we have passed over very many works that claim attention—it may be more attention than some to which we have referred. Our readers, however, will believe that we are weary of going over again and again the same ground—a tract less varied to us even than it is to others; for it forms no part of our plan to single out works for the sole purpose of condemning them; and, therefore, we are limited to the degrees of comparison in praise. No style of writing is so easy as "the abusive." And we might point out many who seem to visit an assemblage of the productions of men who labour hard to achieve reputations, and to live by them, with no other purpose than to show how much sarcasm can be compressed into a line. Such a principle is the more cruel, because it is entirely needless and useless. If an artist of high repute manifests an indifference to keep his position, or an artist of small merit is given undue prominence, it becomes a duty to condemn; but what possible good can arise from a habit of sneering at some unpretending or half hidden work, forced into notice by unbecoming insult. We must never lose sight of the fact, that many painters begin their career many degrees below mediocrity: (we saw a few days ago a miserable daub, the early work of an artist, whose present productions command universal praise) and, therefore, that we ought to be continually on our guard not to depress where we may not encourage. Artists are sensitive to a proverb—as all men are, indeed, who work in solitude apart from the world's eye. Critics would be more cautious where

they wound, if they could see how the wound rankles.

Having examined the collection at the Royal Academy for a fifth time, we find no reason to change our opinion as to its relative merits, and say, once more, that it is in all respects satisfactory; that it gives undoubted evidence of safe and sure progress; and that no collection in modern Europe can vie with it for excellence, taken as a whole.

The most irksome part of our duty has been discharged; we have spoken freely, and objected strongly, in reference to the careless manner in which some of the pictures have been hung; still, we are fully aware how many difficulties stand in the way of the hangers; and that some of them, under existing circumstances, cannot be overcome.

We repeat, then, that there is but one way of rendering service to, instead of inflicting injury upon, unprivileged contributors—TO AVOID THE NECESSITY OF PLACING ANY PICTURES IN A PREJUDICIAL POSITION; AND TO EXCLUDE, ALTOGETHER, SUCH AS CANNOT BE SEEN TO THE ADVANTAGE OF THE PRODUCER. What visitor would complain if the whole of the upper line of each room were removed? What artist, who finds his picture there would not be grateful for the permission to take it away? This remedy is undoubtedly easy—at least comparatively easy; but is there not a still better? We think there is. Upon this subject we recently received a very sensible letter from Mr. Pynce, which we gladly publish; and we do think that his plan is at once practicable and calculated to meet the difficulty. We allow him to speak for himself:—

#### PLAN FOR EXHIBITING THE LINE OF AN EXHIBITION.

SIR,—I send you a slight sketch of my mode of extending, to double its length, the line of an Exhibition Room.

As yet I have not searched for any of the objections which may possibly attach to this mode, which, with others on other subjects, must have its shady as well as sunny side; and feel that the object in view, if gained, would be well purchased, even if accompanied by some few objectionable

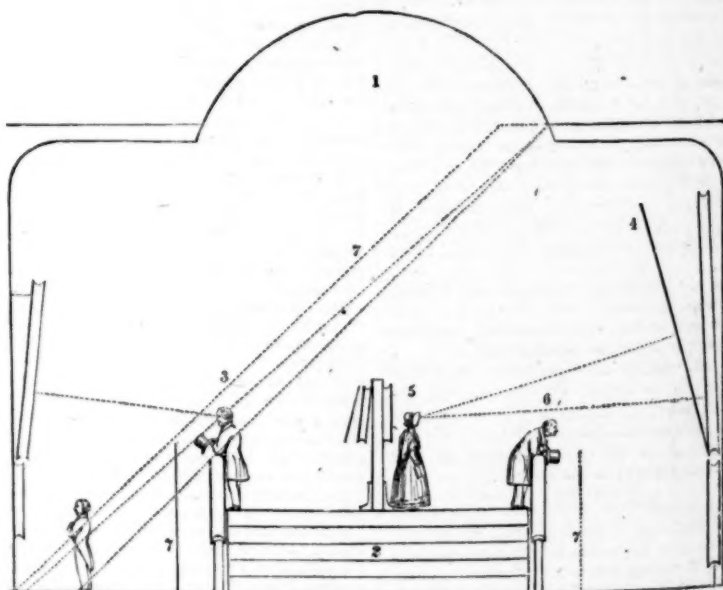
circumstances. I am not either aware of the dimensions of any of the rooms in London appropriated to the purposes of exhibition; but have here supposed one of 40 feet width and 25 feet height, to where the lantern commences. It will, I think, at once be seen, that the height of the room, connected with the width of the lantern, determines the admissible width and height of the platform; and I think that the proportions here assumed, admit a platform, No. 2, which, both as regards height (5 feet) and distance from the wall (12 feet), allows of the greatest possible facility for seeing everything in a gallery, at the same time keeping its shadows just within those bounds where light becomes necessary. It will be seen, by the lines descending from the right-hand part of the lantern, that the last shadows from the heads of a dense line of spectators, would be thrown no further than the limits of the floor. The great object of this platform is at once to convert the upper portion of the room into "a line" for the larger pictures, and so prevent the possibility of a single head passing before a person occupying a position at the rail. And, by figure 3, it will be found that, while the eye is at a right-angle with a third of the height, he is exactly 10 feet removed from a picture of 10 feet high. The single line, No. 4, shows that (such an inclination being allowed) a painting of 18 feet height may have its centre opposed at a right-angle with the eye, while it receives a light every way favourable to exhibition, and allowing a spectator to contemplate it from a distance equal to its height, as at No. 5, or to advance within 8 feet of the surface, as at No. 6. The very great difficulty, almost impossibility, of seeing a large picture on the line, with a full room, must strike every one; and I cannot but think that, to obviate this, without producing any other inconvenience, is a desideratum of the first magnitude: and if a less distance than 12 feet would serve for the promenade before the present and lower line, it is of course practicable, by reducing the dimensions of the lantern, to advance the platform towards the wall, and perhaps obtain a distance of 5, 6, or 7 feet from the surface of the upper line (see No. 7, 7, 7).

The introduction of the screen in the centre of the platform is more purely suggestive than the other points, which strike me as at once easy in application, and of the greatest value. The interior of the platform could be used, during the term of exhibition, as a store-room for packing-cases.

Yours, &c.

J. B. PYNCE.

May 1841.



The suggestion here given may originate improvements; we cordially hope that some prac-

tical man will give it his serious consideration; and communicate with us on the subject.



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**EDINBURGH SOCIETY OF ARTISTS.**—The Exhibition by this body, which closed on Saturday, the 10th of April, cannot be regarded otherwise than as having been successful to a very considerable degree, indeed, to quite as great extent as the exhibitors had any reason to expect. It is true there were numerous meritorious works returned to the artists unsold; but it is not less true that the extent of sales effected this year is greater, both in number and in value, than they have been in any previous year. In all there were 45 pictures sold at an aggregate sum of £530 10*s*. divided in the following manner: private sales, 10 pictures at an amount of £116 5*s*.; sold to prize-holders in the new Association, 27 pictures at the sum of £277 6*s*.; and the committee of the old Association purchased eight pictures of the sum of £137. From these facts it is

obvious that the main-stay of the Society has been the prize-holders of the new Association, who have contributed considerably more than both the private purchasers and the committee of the old Association put together. It cannot be otherwise than gratifying to find a deserving institution, such as this is, meeting with a share of public favour; nor can it be doubted that, being cheered by the public countenance, is the best stimulant to exertion, while that exertion is sure, sooner or later, to be rewarded by the meed of approbation and support. Let the members make strenuous exertions during the recess to produce such an exhibition as will deserve popular attention, and they will be sure to receive it. If they have influence enough to secure the loan of one or more leading pictures from the galleries of some of our patriotic collectors, such an acquisition would greatly enhance their chances of success; and with such an object in view we can hardly doubt of their being able to procure such aid if properly applied for; but they must ever bear in mind that their own resources are their only legitimate ground of claim to public sympathy. We would humbly suggest to them a perfect union of their energies for their common good, satisfied that their individual interests will be better forwarded by the combined efforts of the body than by the desultory exertions of isolated operations acting, however vigorously, for self-aggrandizement.

Of the decision of the members of the new Association especially, in regard to their patronage of this body, it is impossible to speak in an unfavourable manner. Their exertions have been devoted—as far as it is possible for the exertions of such an institution to be—towards fostering talent and rewarding merit, and they have, undoubtedly, been productive of much good. It is impossible, however, for any human institution to be perfect; or for a large body to be so pure as to prevent the accession of some vile ingredient in its composition; and, unfortunately, this has not escaped the contamination so generally incident to humanity. A large prize-holder, it is said, whose avarice has been more prominent than his sympathy with Art, has contrived, through the unworthy connivance of an artist, to appropriate a large share of the money received as a prize, and which was devoted to the purchase of works of Art, to his own private purposes. The following statement of the subject appears in a letter addressed to the Committee of the New Association for Promoting the Fine Arts in Scotland, printed in the *Edinburgh Observer* of April 20th:—"It is currently rumoured, on good authority,—and I may also add, that the belief in its truth is as extensive as the circulation of the rumour,—that one GENTLEMAN! who was the fortunate drawer of a large prize in your Association at last distribution of prizes, having little skill in, and no sympathy with pictures, while he had a large appreciation of the value of money, was desirous of converting his money-prize into cash for his own benefit, instead of applying it, as specifically intended, for the encouragement of Art. Finding, however, that, by the rules of the Association, to do this directly was impossible, his next move was to fall in, if possible, with an artist who would connive at his greed, and sell him pictures nominally at the price of the full amount of his prize, while he, the purchaser, should receive a large *douceur* in the shape of a drawback. Having got thus far settled in his mind as to the form of procedure, his third step was to meet, if he could, with a convenient go-between, or mutual friend, as it is called, who would kindly assist him in the choice of pictures which would sell, and who would also negotiate the small affair of the drawback. Kindred spirits have a wonderful affinity! Within the short space of 24 hours, if the rumour be correct, he was so fortunate as to fall in with such a friend; and, more wonderful still, that friend was also able, in a few hours, to lay hands upon an artist suited to such a purpose. Pictures were accordingly purchased nominally to the full value of the prize; and it was quietly settled among the trio that the purchaser should receive back from 25 to 30 per cent. of the estimated amount of the purchase-money, which he pocketed, and returned home. Such is a very plain narrative of the facts as reported." Of the meanness which could prompt such a proceeding on the part of the prizeholder, ignorance or necessity may probably plead some slight extenuation; but of the conduct of the artist, in lending himself to such a deceptive arrangement, there can only be one feeling of deep and rooted execration; for him necessity can offer no plea, for he has long held a prominent and lucrative standing in the public eye; ignorance can as little avail him, for he has had a long experience

of the usages of good society; how, under these circumstances, he could lend himself to such a dishonourable traffic is unaccountable on any other ground than that of the most sordid avarice.

DUBLIN.—A general meeting of the members of the "Royal Irish Art-Union" has been held; it was attended by a large number of the noblemen and gentlemen of the kingdom.

Stewart Blacker, Esq., honorary secretary, read a most satisfactory report of the general committee of management upon resigning their trust to the committee of selection about to be appointed, congratulating the Society on the happy results of the past as well as the cheering prospects of the future, evidenced by the great increase of subscribers, and by the enrolment, as members, this year of many leading and influential personages who, on the first starting of the Society, held back until they had seen its progress, and inquired into its practical effects; and among these the Society would be glad to learn that his Excellency the Lord Lieutenant had been pleased to intimate his desire of being one of its members. At the commencement of the Society the committee felt it their duty to solicit Lord Ebrington's countenance and support as viceroy of the country, which being declined on that occasion, but given spontaneously on the present, after a careful perusal of last year's report, and a minute inquiry instituted into the method of procedure, as well as its results, comes with the highest compliment attached to it that the calm deliberation of a reflective mind can give.

In addition to this the report mentioned, that his grace the Lord Primate, the Right Hon. the Lord Chancellor, the Lord Chief Justice Bushe, and the Most Rev. Dr. Murray had become members. The report then stated that their funds were in a most prosperous and daily increasing state. At this time last year the Society had collected about £600, before the opening of the exhibition, which sum was afterwards increased to upwards of £1200. This year tickets to the amount of £1400 were already distributed, which it only required similar exertion to double before the close of the list. The report concluded with saying, "However necessary the mere collection and judicious expenditure of money, it is the lowest in our calculation of the beneficial effects arising from the formation of a Society such as ours; the good feelings engendered by uniting persons of all parties and persuasions to make common cause in forwarding the interests and upholding the character of our common country—in this we have succeeded, and to this we look as our greatest glory."

The following noblemen and gentlemen are a committee of selection from the exhibition of the Royal Hibernian Academy:—

The Earl of Charlemont, George Carr, Esq.; Robert Caldwell, Esq.; Colonel D'Aguilar, C.B.; Sir Thomas Deane; Lord Fitzgerald and Vesey; Charles Fox, Esq.; Henry Hamilton, Esq.; Sir George Hodson Bart.; Henry Kemmis, Esq., Q.C.; David Charles La Touche, Esq.; Hon. and Very Rev. Dean Maude; Lord Muskerry; J. Charles Montgomery, Esq.; Alexander McCarthy, Esq.; Lieutenant-Colonel Charles Pratt; Stephen Simpson, Esq.; Aquilla Smith, Esq., M.D.; Robert Tighe, Esq.; Rev. Holt Waring, Esq.; and Isaac Weld, Esq.

The marked thanks of the Society were, amid general applause, voted to Stewart Blacker, Esq., the honorary secretary, for his very efficient services, and to the Royal Dublin Society, for the promptitude and kindness displayed by them in aid of the national objects of the Institution.

CORK.—An Art-Union is about to be established in this city—the second city in Ireland, in rank and importance, and rendered conspicuous in the annals of the Fine Arts, as the birth place of Barry, MacLise, and a number of other distinguished artists. We extract a passage from the prospectus issued by the Society, observing that the names of its President and other officers afford a satisfactory guarantee that it will be conducted upon sound principles, and induce a confident hope that it will lead to much practical good.

"It is at once the honour and the reproach of Cork, that it has been her fate to have produced men eminent for their genius without any very beneficial or sustained appreciation of it by her. Hitherto it must be admitted that Art has not thriven in this city. The efforts which have been occasionally made here in its favour—praiseworthy as these undoubtedly were—have produced but partial and transient advantages to its cultivators and professors. The fault may have been with the public—perhaps with the artists themselves; but certain it is, that whatever may have been their merits or abilities, elsewhere too generally have they had, ultimately, to seek for those encouragements and rewards here, unfortunately, hitherto unattainable. It is time a remedy, if possible, should be provided, and an united effort made to rescue the local reputation and the interests of art from their present condition. The artists themselves, not despairing, through looking at the past, of a brighter prospect for the future, hope better things both from the more advanced and enlightened taste of the present times and their own exertions."

## WORKS IN PROGRESS.

HIGHLAND DROVERS DEPARTING FOR THE SOUTH.—The chef-d'œuvre of Edwin Landseer (for such it continues to be up to the present time) is now on the eve of completion; the painter has "touched" upon it, and the engraver, Mr. J. H. Watt, has issued a proof "all but finished." It has realized our most sanguine hopes; taken altogether in reference to its admirable qualities as a work of art, the deep interest of the subject, and the wonderful merit of its execution as an engraving, it is beyond question a triumph of the British School; and will be duly estimated by all who long for British pre-eminence in the Arts. We shall avail ourselves of an early occasion to describe it at greater length; but it is just now our duty to advise all who desire to possess it to make early applications for copies; for, assuredly, they will be eagerly sought for, and become scarce within a very short period. The work has been engraved with amazing delicacy, yet with the free and bold touch of a master; Mr. Watt has laboured at his task for several years, during which the public have heard little of him, for his attention has been devoted exclusively to this grand production. It will gain him, as it ought to do, golden opinions; and place his name high in the list of the members of his profession in Europe.

THE HIGHLAND WHISKEY STILL.—An etching of the engraving from this beautiful picture has been recently issued. It is from the burin of Mr. Robert Graves, A.R.A. Among the most popular of modern prints, it will undoubtedly class, for Mr. Landseer has rarely produced a work of greater interest; and none have proceeded from his pencil so characteristic of Highland habits, life, and character. The picture is in the collection of his Grace the Duke of Wellington; many will remember it as the gem of the exhibition in Old Somerset House some five or six years ago, and those who do, will lament that he has since devoted so much of his time and energy in producing subjects—by comparison—worthless; for though the dog is a noble creature, and worthy of all honour, respect, and esteem, a still nobler animal is man.\* Into the group employed in making and tasting "the genuine dew of the mountain"—consisting of a sportsman resting from his day's labour, an old crone who is waiting for his opinion of the liquor which he gives with evident gusto, and a youth busied about "the still"—the painter has introduced a touching episode that "tells" amazingly; a fair and delicate child is looking listlessly on, her shaggy terrier by her side; and a sturdy boy is gazing with wonder and admiration upon the deer stalker's magnificent hounds, and the dead stag at his feet. As a composition it is beyond all praise; the interior of the rude hut, roofed with shingle, is obviously copied from reality. We may be assured, too, that the engraving will possess merit equal to the painting; for very few of our line engravers excel Mr. Robert Graves. We may, consequently, announce this print as certain to prove a leading attraction of the season during which it will appear.

HAWKING IN THE OLDEN TIME.—Another engraving in progress from a painting by Mr. Landseer—the picture being in the small but excellent collection of Mr. Cartwright. It is undoubtedly less interesting, than either of those we have referred to; but it will prove, nevertheless, a valuable acquisition to the collectors of Mr. Landseer's works; and is a fine and vigorous description of one of the most poetical of all the old English sports—consigned to oblivion by "villainous salt-petre" and "vile guns." The heron is a noble portrait; and the hawk appears actually animated as he fixes his talons in his prey. The birds are "high in air;" and underneath is a group—"of gentle knights and ladies gay"—who have been eagerly watching the chase, and now gallop up on palfreys to mark its issue. The

\* A pleasant anecdote is in circulation of Mr. Edwin Landseer and the far-famed clerical wit, the Rev. Sidney Smith. Some of our readers may have heard it, to others it will be new. The Painter and Prebend dined together at the late Lord Holland's, when Mr. Landseer, after a long and pleasant talk, expressed a wish that the facetious clergyman would sit for his portrait. He replied instantly, and with the ready wit for which he is famous, quoting a passage of Scripture—"Is thy servant a dog that he should do this thing?"

print will be in mezzotinto, from the burin of Mr. Charles Lewis.

THE MELTON HUNT.—The epic of its class; as superior to the sporting prints with which the world has been heretofore familiar as virgin gold is to base tissue. The painting by Mr. F. Grant will be remembered as forming a leading attraction in the Exhibition of 1839, where it was purchased by his Grace the Duke of Wellington. It is now in course of engraving by Mr. W. Humphreys, and an etching of it is before us; a safer promise of excellence we have rarely examined; and sure we are that it will be worthy of the high reputation to which the accomplished engraver long since attained. It is a full subject—very full; containing some 50 or 60 portraits of noblemen and gentlemen who guide and rule "the turf." But it does not consist of the stronger sex merely; a barouche, in which there is a lady and her daughter, has been skilfully introduced into the centre of the picture. As a composition, the work has the highest merit; difficulties that would have overthrown an ordinary man have been completely overcome by Mr. Grant—he has rendered even the jockey's coat and cap absolutely picturesque; and though the heads are necessary small every one is a striking likeness—we can bear testimony to the accuracy of many of them. This, we have heard, the last work of the class which the admirable painter will produce; it is understood that he has abandoned a walk in art in which he was without a rival. We lament his decision, and yet rejoice at it; an artist of his great mind and high capabilities is undoubtedly right to enter a worthier and more ambitious path—and where, indeed, he seems likely also to outstrip all competitors. But this work will endure for ages to come, as the most successful of its class that has ever been produced in this or in any other country. Fortunately it has been placed in the hands of an engraver competent to do it justice; copies of it will be kept not alone by those who value it for its peculiar subject, but as an admirable and a beautiful work of Art.

THE BEDALL HUNT.—The secession of Mr. Grant from this branch of Art reminds us that we have recently seen a very clever picture of the class painted by Mr. Martin, an artist, we believe, of Yorkshire. It is designed to commemorate a leading event in the sporting world, containing some 40 or 50 portraits of well known individuals; among whom are—The Master of the Hounds, Mark Milbank, Esq., on his celebrated hunter Bribery; the Duke of Leeds; Duke of Cleveland; Earl of Zetland; Sir Bellingham Graham, Bart.; Colonel Arden; J. P. Beresford, Bart.; the Hon. John Dundas; General Maister; &c. &c.

THE CORONATION OF HER MAJESTY QUEEN VICTORIA.—Mr. Ryall has issued his etching of the plate from Mr. George Hayter's justly famous picture; we have more than once referred to it as a very triumph of the art, taking into account the difficulties the artist had to encounter and overcome—the characters introduced being all real, all easy to be recognised, and all placed according to the positions they actually occupied on the morning of the memorable ceremony. Thus, therefore, no latitude was permitted to fancy or invention; for although it is strictly an historical work, it belongs also, and essentially, to the class of portraiture. We shall, however, have to describe it at greater length hereafter; our present business being exclusively with the etching. We are glad to perceive that it is not to be—as it was intended to have been—a mezzotinto plate; for many of the heads are too small to receive character and expression from this department of the art. It is to be executed in that mixed style for which the engraver has rendered himself celebrated; and this, we understand, without advancing the cost to the subscribers. Many of the portraits are already in a forward state; and Mr. Ryall has admirably, and with great skill, preserved the likenesses; the work is put in with considerable delicacy; indeed we have rarely seen an etching that holds out greater promise of excellence. In the back-ground, too, he has been very happy; and some of the more minute parts even here "tell" with the best effect. As a commemoration of the most interesting and important event of modern times, the work will be of high value; as a work of Art, too, it will be, in all respects, worthy of the age and country. We rejoice that the record is to be so worthily kept.



## FOREIGN ART.

**ITALY.—BOLOGNA.**—We have to announce an undertaking which gives us sincere pleasure as all things do which tend to place intellectual enjoyments within the reach of a greater number of persons. The treasures which the Gallery of Bologna contains are known to almost all who have visited Italy. Among them are reckoned the 'St. Cecilia' of Raffaele, the 'St. Agnes and St. Peter Martyr' of Domenichino, the 'Picta' and the 'Slaughter of the Innocents' of Guido Reni, themselves sufficient to draw pilgrims from every land; but they are but a part of the great works here collected. To a few in other countries the Gallery of Bologna is known by the admirable engravings of Rosaspina, of about seventy of its principal paintings, but necessarily from the expense of such works but to a few. We hail, therefore, the present undertaking to lithograph on a large scale the finest works of our Pinacoteca; and from the excellence to which the art of lithography has attained in this city, we do not fear they will be executed in a manner worthy of the great originals, a knowledge of which they are intended to diffuse. The size of the paper on which the above mentioned five pictures will be engraved is 89 centimetres by 61 centimetres, and portraits of the respective artists will accompany their works.

**VENICE.**—Lipparani has finished for the Grand Duchess Olga of Russia a very fine picture representing the 'Death of Titian,' with all the fine effects of chiaro scuro, brilliancy of colouring and rich composition usual in his works. In this picture these are accompanied with a great boldness and freedom of touch.

**NAPLES.**—"The Mania of Embellishing." A dissertation published here on "The Philosophy of Art," is well deserving attention. The title of this article is one of the subjects we find there very well discussed, and we shall devote a few words to its consideration. The art of discovering the beautiful, of reproducing it, and heightening it, has been the subject of the meditations of philosophers and the practical labour of artists. But the first symptom that has ever preceded the decline of the Arts, especially that of painting, has been the excess of ornament—the "mania of embellishing." So has it fallen into exaggeration, into mannerism, into absurdity, until the vitiated taste lost all sense of true beauty. The dissertation on this point is accompanied with much erudition, which, as an illustration to logical reasoning, lightens and enriches the treatise. We find in this work also some observations which appear to us excellent on the errors of young artists, who become extravagant in seeking what they call ideal beauty, and imitating those whom they imagine have found it. There appears sometimes a genius who, inspired by truth, seizes her most solemn attributes and investing them with a certain mystic grace, he presents them to us in such forms that they appear the result of an intuitive sense of the great, the sublime, and the beautiful. This revelation of the mysteries of true beauty is, as it were, a ray of heavenly light diffused into the mind of a privileged mortal; he has found that ideal beauty so confusedly defined, so deplorably abused—the true poetry of Art intellectual and material. But that this genius is gifted with a revelation of beauty becomes quickly the theme of a crowd of imitators, exaggerating and distorting; for the heavenly gift remains alone in the mind of him on whom bounteous nature had bestowed it.

**FRANCE.—PARIS.**—In reviewing the Louvre, we would recall the works of one or two of our favourites, such as M. Court—none who saw it, will forget this 'Spanish Girl,' exhibited in London, at the Royal Academy, some years since. We recognise his talent in 'St. Louis depositing the Crown of Thorns,' which he has brought from Palestine, in the Holy Chapel. What a rich, calm picture! well composed, well drawn, and strongly coloured. In his portraits of the King and Queen of Denmark at their coronation at Fredericksburg—we see the painter, painting by command—all is perfectly executed—satin shoes, diamonds, pearls, gauze mantle, silk stockings—all is there an official-looking king, with his crown on his head, and an imperturbable face—a young, fair, pretty queen, who looks so

happy she can hardly contain herself—are seated on two thrones of much more solid magnificence than ours of France—marble, ivory, bronze, gilding, all sorts of ornaments go to their composition. Besides these, M. Court presents us with various portraits, which are among the best of the exhibition. We may especially note that of Karalekin, the Talma of St. Petersburg. M. Biard's 'Views of the Frozen Regions' are striking and extraordinary, the effects of light most singular; but who shall call them in question?—they inspire a painful feeling of pity, which increases as we look on them. There is such a comic spirit in M. Biard, that such sad scenes seem unnatural to him; so surely are serious ones, for he always tries to relieve himself, in a solemn scene, by some such strange fancy that you laugh, and can hardly fancy he is ever quite in earnest. See 'Le gros Peché,' where a priest is receiving the confession of a stupid fat monk beside him—what a look of horror he has. 'The National Guard,' who innocently lays down his musket to catch flies. 'The three Marriageable young Ladies.' M. Gué's 'Last Judgment' is an imitation of Martin; it is striking at the first glance, but a little examination makes us aware that all this immense tumult and symmetrical disorder has no reality; it is a mere phantasmagoria—another among the many examples of the error of imitating those who, from some brilliant individual talent, strike out an eccentric path fatal to those who seek to follow them. The monument to La Tour d'Auvergne, executed by M. Marchetti, has been placed in the Cour d'Honneur of the Hotel des Invalides, previous to its removal to the city of Carhaix (Finisterre), for which it is destined. The day of its inauguration there is fixed for the 27th of June, the anniversary of the death of La Tour d'Auvergne. Our readers need not be reminded of this famous soldier, called the "Grenadier of France." Though of a noble family, he would never accept any rank in the army, but always served as a private soldier; and the singular memorial of his fame was assigned to him, that his name should continue after his death to be called over at the roll-call of the regiment to which he belonged; it is so at this day, and is answered to by the oldest soldier of the corps.

**PRUSSIA.**—The "Reinische Blatt" asserts that the King intends to complete the Cathedral at Cologne, and that by his Majesty's command plans have been prepared and laid before him. Gladly should we hail the completion of this magnificent monument of architectural genius, the Gothic St. Peter's of the North, which we considered likely to become a mighty ruin rather than a completed cathedral.

**HOLLAND.—AMSTERDAM.**—The iron lion for the top of the Egmont light-house has been cast with complete success by Versee; it weighs 6000lbs. In Holland we believe only could such masses be cast.

## THE HOUSE OF BOYDELL.

British Art has been indebted for the high position it now occupies to no one so much as to the well-remembered Alderman Boyde; indeed, to that excellent gentleman and his Majesty George the Third, may be mainly attributed the establishment of the Arts in national preeminence. Mr. Boyde was the son of a land-surveyor at Dorington, in Shropshire, where he was born in 1719. A chance sight of an engraving of Sir John Glynn's estate, at Howarden, is said to have given birth to his taste for engraving; and, fortunately, as it was encouraged by his family, he was sent to London, and placed with Mr. Toms a person of some repute as an engraver in the then defective state of the art. During the six years of his apprenticeship young Boyde produced several plates, in a style by no means inferior to that of his master; but being anxious to commence business on his own account, he bought out his remaining year, and settled in lodgings in the Strand, where he published his early prints. In 1732, the improving circumstances enabled him to take the well-known house in Cheapside; and shortly afterwards he had the good fortune to discover the merit of Woollett, and placed in his hands, works that not only brought undying fame to the engraver, but fortune to the employer. His exquisite productions, amongst which were the 'Death of General Wolfe,' the 'Battle of La Hogue,' the 'Roman Edifices in Ruins' of Claude, the 'Niobe' of Wilson, produced an era in the history

of art, from which may be dated the eminent station that the engravers of England now occupy. Until this period the market in engraving had been supplied from France—the tide now turned; and the burins of Woollett, Browne, Sharp, and Karlem outshone the productions of any other school. In 1733 Mr. Boyde was elected Alderman of Cheap ward, and in 1791-2 Lord Mayor—presiding in those offices with dignity, good sense, and integrity. Nor was his liberality to his favourite city less conspicuous. Guildhall owes its finest decorations to his munificent present of pictures, the value of which were estimated at £3000. In return, the corporation voted that his portrait, painted by Sir William Beechey, should be added to the collection. In 1786 his enthusiasm for the honour of the Arts of his country prompted him to undertake the magnificent edition of Shakespeare's Works, to be illustrated by all the eminent masters of the day; in this he cheerfully embarked a capital of £150,000. For some time his great undertaking appeared to prosper; but the French Revolution breaking out, and its consequent circumstances deranging the whole of Europe, he suffered much; but persevered till the handsome fortune he had so meritoriously accumulated had sunk beneath the pressure. His loss was so great that he was obliged to apply to Parliament for permission to dispose of the Shakespeare Gallery and his other collections by way of lottery. He lived to receive the gratifying intelligence that every ticket was sold, but died before the drawing commenced. On December 11, 1806, he was succeeded in his business by his nephew, Josiah Boyde, who, for some years, maintained the reputation of his uncle; but age advancing, and a sufficiency of means enabling him to retire, he left the management to the late Mr. Harrison; after Josiah Boyde's death, the family being anxious to leave London, entered into negotiations with Messrs. Hurst and Robinson, booksellers, of Yorkshire, to dispose of the immense stock; to those gentlemen it was finally sold in the year 1817. For some years they carried on a most prosperous trade, but prosperity to them was ruin; for imagining that all their attempts were as likely to be profitable, they embarked in reverse speculations in hops and building, met the common fate of desperate speculators, and a failure was the consequence. To them it is but just to attribute the merit of publishing many exquisite works of Art; and had prudence guided their business, a very opposite fate would have been theirs. During their time, the business was removed to 6, Pall Mall. Upon their retirement, Messrs. Moon, Boys, and Graves succeeded, and produced many beautiful works—the celebrated portrait of 'George the Fourth,' seated on the sofa, after Sir Thomas Lawrence, engraved by Fluden; the 'Chelsea Pensioners' of Wilkie, engraved by Burnet; the beautiful plate of 'Nature,' after Lawrence, by Mr. Doe; and many others, being among them. After the lapse of seven years, Mr. Moon retired, having established an important business in the city; Mr. Richard Hodgson taking his place, leaving the firm, Hodgson, Boys, and Graves, during which period the beautiful lithographic works of Lewis, Roberts, Standfield, &c., were projected. After the lapse of two years Mr. Boys retired, and fixed upon Golden-square as his place of business; the firm then bore the name of Hodgson and Graves. Within the last month Mr. Hodgson has retired; and Mr. Graves having been joined by a gentleman named Warmaley, the house is now conducted as the firm of Henry Graves and Co.

We have thought a brief notice of this establishment would interest our readers—to a large majority of whom the subject is one of no ordinary importance; for it must be one of the leading media through which the Artists of Great Britain are to be made known to the British public. Towards Mr. H. Graves, personally, we entertain sentiments of high respect, believing him to be a just and liberal, as well as a judicious and discriminating publisher; and we earnestly hope that his future career, a new era in which he now commences, will be beneficial to himself, and serviceable to the Arts of his country.

Although our main duty is to represent and protect the interests of the artists, we are also bound to uphold those of the publisher; it is most essential that he should be sustained in all his undertakings—many of which cannot be otherwise than hazardous; and upon his success must greatly depend the prosperity of the artist. It is in the power of Mr. Graves—possessing ample capital and sound judgment, the result of many years experience, for he entered the house, of which he is now the head, nearly 18 years ago—greatly to advance British Art; and we confidently believe, as well as earnestly hope, it is his determination to do that which he has the means of doing. Among his "works in progress," some of which we have noticed elsewhere, he announces many from pictures of high merit, by painters of established reputation—no fewer than 13 of them being after the productions of Mr. Edwin Landseer.

We therefore cordially wish him prosperity, and shall gladly exert our best efforts to secure it; believing that in no way can we so safely promote the interests of British Artists and British Art, as by aiding to establish a publisher disposed to act liberally towards both.

## ROYAL HIBERNIAN ACADEMY.

Our anticipations have been verified. Ireland only wanted a proper stimulus to be applied in order to take up a highly credible position with regard to the Fine Arts in the general onward march of civilization and refinement.

The Exhibition this year must be particularly gratifying to those who have taken an interest in the advance of Art, in that country as well as to the public generally.

The principal improvement perceptible on a first glance is the increase in the number of works of fancy and imagination. Landscapes, &c., that have taken the place, although not yet sufficiently, of the numerous mediocre portraits with which we were formerly overwhelmed.

The first room we enter contains the Water-colour department; and, although we are most systematic persons in whom the "organ" of order is most amply developed, and scarcely ever before missed beginning at No. 1 of our catalogue, we were not able to advance into the gallery, so rivetted were we to the spot by some productions in this school, around which were congregated numerous and delighted groups. One of the most pleasing features to a genuine lover of the Arts, is to perceive, by the assembled groups and knots of admirers around particular works, the gradual advance of public opinion to the correct formation of true taste, and the just appreciation of real merit—and that before the Press could have an opportunity of directing attention to them. On the present occasion we were, instead of guides, the guided, and found ourselves before two pictures, "the cynosure of all eyes," by Frederick William Burton, R.H.A., whose production of last year, 'The Blind Girl at the Holy Well,' placed him at once in the first rank, not only in his own style, but actually advanced that style to the most honourable rank in the profession. Well deserved public approbation has not been lost upon Mr. Burton; and, instead of resting contented with what he has already obtained, it has but urged him to maintain his position; not only has he done this by these drawings, that would do honour to any school, but he has taken a step forward, and in force of colour, size, number of figures introduced in each, and interest of composition, exceeded his work of last year.

The one called 'The Connemara Toilette,' represents a number of peasant girls dressing themselves by a brook-side, before entering the fair. The highly-picturesque and characteristic garb—the varied grouping and action given to the lovely wearers—the pleasing and romantic landscape—all combine to make a highly-effective picture. The principal action in front is caused by a mischievous red-headed urchin, who has stolen, as he fancies, unperceived, and let loose a basket of ducks, prepared for market, who, in seeking their natural element, are causing a proportionate flutter among the fair Connaught Musidora. A tall, graceful girl, with great archness of expression, however, punishes the boisterous intruder by a good pull at his ruddy chevelure. Although a very effective and beautiful composition, and with a redundancy of grouping, from which half-a-dozen pictures might be taken, we think it our duty, as just critics, to say, as a whole, the subject is too scattered and broken, and the interest does not accumulate to a centre. This, however, cannot be said of the other production of Mr. Burton, 'The Arran Fisherman's Drowned Child,' which at once tells its story with the greatest simplicity, and perhaps on that very account, with the greatest force and effect. In a rude fisherman's cabin, hung round with nets and dried fish, and all the appurtenances of his hazardous vocation, with the smoke ascending, and the light descending, through an aperture in the roof, a mother is seated with her drowned infant on her lap, intensely gazing, with

"A grief that lies too deep for tears."

Sisters are around in attitudes of sorrow, beautifully conceived and well expressed; a boy behind is describing how the accident occurred. The old grandfather is viewing the scene with a mournful calmness, which seems to say, that lengthened experience has made him doubt whether an early bereavement is a misfortune, while right in front is the fisherman himself, afraid to look round on the groupe on which all else are gazing, standing stiff, and rigid in his seafaring garb; his weather-beaten features and clenched and writhing hands, showing the working of his troubled spirit within.

This forcible drawing is not yet finished, but when it is, it will reflect the highest credit on the young school

of Ireland. We are happy to understand, that the Irish Art-Union have purchased the 'Connemara Toilette' for 150 guineas; and the last described has been obtained by Robert Caldwell, Esq., a member of the committee of that Society, for the same price; private patronage thus keeping pace with the public exertions of that excellent Society,—thus showing what benefit has already accrued to the Arts in Ireland from its institution. Mr. Burton also contributes several excellent portraits.

Samuel Lover.—The 'Colleen Dhas and the Colleen Bawn,' which was so much admired at the Royal Academy last year; also a forcible miniature of an 'Egyptian Interpreter.'

George Petrie.—This delightful artist, as well as accomplished scholar, exhibits but one production this year, which is very pleasing, and, as usual, sold. It is not, however, equal in power or execution to his contributions of last year. Casting a glance round the room, we see our friends Nicholl, O'Neil, Hayes, sen. and jun., Wood, Mulrenin, &c., &c., in full feather; but must take a hasty glance at the Oils, with a promise of a closer survey on our return.

M. Cregan, P.R.H.A.—The President, in his new productions, appears to advantage. He exhibits 16 portraits of great merit, especially those of Mr. Colles, the eminent surgeon, and Mr. Moutray, painted for the Grand Jury of the Co. Tyrone. We are glad to find our suggestion as to the impropriety of occupying the whole of "the line" with Portraits, which, from their size, would be improved rather than deteriorated by being hung a little higher, has, in some degree, been acted on; but this point requires still further attention, and we think we are not mistaken in Mr. Cregan's character, when we say that any influence he may have will be in future wielded, so as not to allow the complimentary acts of others to be mistaken for selfishness on his part, and be detrimental to the profession over which he has been elected to preside. We think these remarks called for by the re-exhibition of two large full-lengths which having already been several times before the public, have no right to thrust many works of great originality and merit into the water-colour room and into the statue gallery, up to the ceiling and down to the ground.

The works we allude to are the likenesses of Mr. and Mrs. Johnston, the munificent founders of this national establishment, who have been removed from their proper places in the council-room to act a part which the worthy and estimable originals would never have consented to: the gratification of private vanity at the expense of public good.

By the way, there is an anecdote connected with these portraits afloat, that gave us anything but a pleasurable sensation on viewing them. It is pretty well known that one of the persons who took the greatest interest in the movement in favour of the Fine Arts in Ireland, caused by the munificent and public spirited conduct of the late Mr. Johnston in founding the Gallery of the Hibernian Academy, was Sir Thomas Lawrence, who, as a meed of his approbation, offered to paint and to present to this body a portrait of this gentleman to whom the country, and the Arts especially, were so much indebted. We understand that this noble compliment was declined or turned off on the following pretty point of *etiquette*:—That the Academy had a Professor of Painting, and that it would lower their *dignity* to pass him over on such an occasion. The country lost a work that, as being painted *con amore*, would have been a masterpiece; but the *etiquette* and dignity of the Academy was preserved inviolate, with the additional consolation of having two of the most common-place pictures that ever proceeded even from the pencil of Mr. Cregan.

Sir Thos. Lawrence would not, however, be stopped from showing in some way his desire to uphold the Arts in Ireland, and left the choice to the directors of the Academy themselves. Will it be credited, that a *Plaster cast* was chosen from the studio of the generous offerer, and now stands a chalky memorial, very unworthy of the modern Titian, but very expressive of the hollow pretension and want of real and intrinsic merit in the selectors themselves.

We should not have noticed this matter at such length did we not think this flagrant violation of well-known rules by the re-exhibition of these large subjects, not only a great aggravation of the complaint we felt it necessary to make last year, but that it proceeds from persons whose nonsensical particularity upon trivial points is doing real injury to the Arts in Ireland, and disgusting some of the best wishers to the welfare and prosperity of the Royal Hibernian Academy.

Mr. Cregan is a man of discrimination and good feeling, and will not allow himself in future to be made a cat's-paw by any persons who may wish to pander to his vanity, at the expense of his sense of fair play and justice to others: but he will go hand-in-hand with the times, and, so far from allowing petty obstructions to be thrown in the way of public feeling, now so generally aroused in favour of the Arts, be himself foremost in lending his best influence and exertions to the movement to which the profession he is called on to preside over already owes so much.

Collier, R.H.A.—Mr. Collier has unfortunately acquired great perfection in the representation of satin; the consequence is that almost every part of his subject is sacrificed to this "trick of art." His 'Birds of a Feather,' however, representing a page with sundry gaudy-winged companions, is a great advance on his contributions of last year, but would be much better if his face, hands, hair, &c., were not made of the same glossy material as his robes.

J. Fraser, R.H.A. is also much improved. No. 93, 'Glen Scene,' is a favourable specimen of his peculiar style, but the tricks that Mr. Fraser plays with some of his works are to us incomprehensible. The sky, for instance, in his 'View near Belfast,' is freshly and beautifully painted, while the fore-ground and accessories are very carelessly managed; again, in his 'Primitive Mill, County Down,' the mill, &c., is very cleverly given, but the sky—if sky it can be called—appears laid on with a palette knife, and scraped coarsely down with a pumice-stone.

J. Kendrick.—This artist has but one work in the Exhibition, but that reflects the highest credit on him.—No. 187, 'Dublin Bay and Lighthouse.' We sincerely congratulate Mr. Kendrick on a picture which must impress every observer. One almost feels "the stiff breeze" that is dashing the waves over the long, projecting sea-wall, at the far end of which stands the solitary beacon. We have seldom seen *flatness* treated with more power and interest; the distance and sky effects are also well given.

George Collum.—A new contributor, and a most welcome one. Few pictures in this collection have been more admired than his 'Vale of Aosti.' The last gleam of sunshine on the rocks and rich foliage is poetically imagined, and most artistically treated, reminding us strongly of Glover in his best days. We are glad to observe that this, and a 'View of Patterdale,' has been purchased. No. 176, 'Hay-boat in a Calm,' is also a beautiful specimen of his powers.

S. F. Brocas.—We must also welcome the return of this very clever artist, and his brother, Mr. William Brocas, to the Exhibition. Their works are a great addition. No. 72, 'Goody Bridge;' No. 129, 'Sandy Cove;' and No. 211, 'The Dargle,' please us very much, by the former; and the latter, No. 82, 'Roderick O'Connor's Castle,' and No. 130, 'Girls on the Mountain of Maugerton, County Kerry,' which are very creditable to him. We must observe, also, that the Messrs. Brocas set a good example in asking prices for their works, such as must induce and encourage the public to the acquisitions of modern art, instead of the absurd system pursued by many others, who, by their exorbitant demands, drive their well-wishers from their ateliers to the auction-room and picture-dealers.

Gillard.—This artist appears to advantage in No. 165, 'The Broken Jug'—the story very well told. 'The Christmas Present' is also good; the accessories managed with particular care and cleverness.

Foy.—No. 99, 'A Polemic of the Sixteenth Century'—clever, well-toned picture. This artist's name is new to the exhibition, but there is such performance, as well as promise in this, that we hope he will be a frequent contributor.

W. Howis.—No exhibitor of last year shows so much improvement as this artist. 'A View of Dublin from the adjacent Hills' is a difficult subject, cleverly treated, but No. 175, 'Coast Scene—Morning,' is our favourite; the aerial perspective in this charming little picture is well managed.

Nairn.—Several clever portraits of Cattle, &c. No. 92, 'A New Forest Pony' is the best.

C. Grey, A.R.H.A.—This artist has been very industrious and we perceive considerable improvement: his best are No. 1, 'Sportsman's Companions;' and a portrait of 'Miss Coote with a Noble Dog,' the latter is particularly well done.

So far for resident and Irish artists, at present, amidst these we are happy to find some choice contributions from England and Scotland; Mr. Stark sends several very clever landscapes. There are two fine subjects by Lee, especially No. 62, 'A View on the Humble water, Cromie;' No. 116, 'A Mill by Moonlight,' displaying good colouring and much pictorial effect.

We shall resume our notice next month.



## VARIETIES.

**AMATEUR ARTISTS' SOCIETY.**—Under this title a number of gentlemen have associated together during the past season for mutual instruction and entertainment, and have given a series of conversazioni, whereat have been exhibited in one room the works of amateurs, and in others choice collections of the works of modern masters. Chiefly through the zeal of their president, Mr. Edmund Antrobus, these meetings have been very successful; papers on different branches of Art have been read at each of them, and much interesting matter brought forward. Although at present the means of the Society are limited, it purposes to have for its chief object, the formation of a gallery of the works of living artists. The address delivered by the president at the closing meeting has just been published, and contains a hint on that subject which is worth consideration—namely, that the diploma pictures and statues of the Royal Academicians, at present in obscurity, might be made to form the foundation of a gallery devoted to the British School if placed in some part of the National Gallery, or in an accessible building erected purposely for them. We cordially wish the Amateur Artists success in their endeavours: we have known great things proceed from even smaller beginnings, and shall hope it may be so in this case.

**COLOGNE CATHEDRAL.**—The German papers announce that a meeting has been held to consider the best means of raising funds to complete this magnificent structure, and that a subscription has been opened for the purpose, to which both Protestants and Roman Catholics are lending their aid. We shall rejoice exceedingly to learn of the success of this endeavour. Nothing is wanting but funds to realize that which is at this time only a splendid promise: some of the original drawings being fortunately in existence, so as to afford all the necessary authorities as to the intentions of the original designers, where they could not be drawn from those parts of the building already completed.

**THE 'ART-UNION' OF LONDON.**—After strenuous endeavours on the part of the Committee to obtain some unpublished plate worthy of the Society, impressions from which might have been distributed to the subscribers of 1841, they have been compelled to abandon the intention, and to place in the hands of an eminent engraver, Hilton's beautiful picture, 'The Return of Una,' a decision which reflects upon them the highest credit, and cannot fail to give great satisfaction to the public. It is a testimony to the merit of our late distinguished countryman, which is alike honourable to the Society, and to his memory; we are glad to say too that his executor, Mr. De Wint, as well as the owner of the picture, feeling this, has placed the copyright gratuitously at the disposal of the Committee. If all that we have heard be true, the Committee have had a most laborious task in seeking for a plate, and have had some curious points brought before them. One, not the least singular, was with respect to two or three engravings by different hands, of pictures by Mr. Turner, the stipulations in regard of which, on the part of the artist, were of such a nature as to make them "sealed books." Touching the selection of works of Art by the prizeholders, several cases of attempted "jobbing" by artists have come to our knowledge, which, if known generally, would serve to degrade the artistical character considerably in the public eye. We shall not at this moment state the circumstances, although our duty may compel us to this course hereafter; and, if so, it shall unquestionably be done with an unsparring hand. To the prizeholders we say, use your best judgment in the selection, and consider, in the words of the Committee's report, you are acting as the stewards of the Association, to whom you will be responsible. In many cases apart from any underhand proceedings, prices have been named by artists for their works which are quite preposterous in amount. If such a course be persevered in by any large number of the artists, serious evils will be the result; private buyers will be discouraged; and the public will be thrown back again upon the works of the old, or of foreign modern masters. We feel very strongly on this point, and seriously urge on artists the consideration of it.

**BELGIUM.**—The National Association for the Encouragement of the Arts in Belgium, have just now distributed their prizes and published a report. It is conducted on the plan of the Art-Unions in England, and has been two years in existence. The total amount subscribed, in shares of 20 francs each, was 18,360 francs, or about £735 of our money. This was expended in the following manner:—9410 francs were consumed in the publication of a monthly work on fine arts and literature, called the *Renaissance*, embellished with 24 lithographs and of which each subscriber receives periodically a copy; 1750 francs for the purchase of fine paintings and two water-colour drawings; and the remainder for the payment of expenses, and the purchase of the same number of illustrated books, albums, lithographs, and engravings as there were subscribers, so that every one received something.

**Ghent.**—We observe in a local paper that the *Kunstgenootschap*, or "Society of Artists," of this town, which has in its list of members the names of Felix Devigne, A. Dielens, Viette, Roelant, Nypels, &c., has elected Mr. George Godwin, the honorary secretary of the London Art-Union, corresponding member, to express their opinion of his endeavours to assist the Arts.

**ITALIAN PICTURES.**—We have been favoured, at Mr. Morris's, in Park-street, Grosvenor-square, with a view of some Italian pictures of high merit; to which attach the names of Raffaele, Correggio, and Carracci. The picture attributed to the first master is a Madonna and two children; but the dotting and stippling manner in which the flesh of this picture has been painted, had it been more careful, would have resembled rather the work of Correggio than that of Raffaele, in whose oil pictures of this kind, and of that period of his life to which this work might be ascribed, there is found not less finish than in this picture, but a greater degree of freedom. By Carracci there are two pictures, and by Correggio one, all of which are in fine preservation. In judging of pictures the mere criterion of general style is often fallacious; for every celebrated master has produced experimental works so different from his general manner, that the novelty of the style would give the work to another but for the existence of some authentic record. Maugre all anomalies of style, an indisputable voucher settles at once the authorship of a work of Art, but in the absence of such, style and character alone can be appealed to. Dealers in almost every town in Italy are prepared to supply all comers with undoubted originals by the greatest masters; but to afford an example of the manner in which such originals are got up, it is not necessary to refer to Italy. There is in the Netherlands a society of monks, which has been long in possession of a very fine Murillo, so fine, that all travellers of a certain degree of taste applied at the convent for a sight of the picture. Among others who came to see it an English gentleman presented himself, who was so charmed with the work, as to desire to purchase it; but on the part of the good fathers difficulties and objections arose, inasmuch that he almost despaired of combating them. The convent, however, was extremely poor; and it was at length agreed that the Murillo should be sold. The sum demanded for a picture of such excellence was of course very considerable; it was, however, paid, and the purchaser was requested to write his name and affix his seal to the back of it; which, being done, the monks, it was determined, were to send the work to the residence of the traveller. The contract was fulfilled to the satisfaction of the purchaser, who conveyed the picture to England. Some years afterwards, being again in the Netherlands, he called upon his friends the monks; but what was his astonishment, on finding, as brilliant as ever, his Murillo hanging precisely in the place in which he had first seen it. He was, undoubtedly, in possession of his own seal and signature; but the original picture had been fitted over a copy, and a very good one—indeed as good a Murillo as a great many we have seen.

**SALE OF THE PICTURES OF THE HON. LADY STUART.**—Since the sale of Sir Simon Clarke's pictures, there has been no sale of so choice a description as this of the Hon. Lady Stuart, sold by Messrs. Christie and Manson, on May 15. Their quality, and the genuine and unvarnished state of condition in which they were—a circum-

stance that so rarely occurs—were such that we wonder not at the somewhat extravagant prices they produced. The 80 pictures realized £13,676. The undermentioned pictures brought prices as follow:—'Atalanta and Meleager pursuing the Caledonian Boar,' Rubens, 977l. 10s.; 'A Seaport—Evening after Sunset,' Claude, 640l. 10s.; 'A Marine View—a fresh Breeze,' William Van de Velde, 1176l. 0s.; 'A View of the Entrance to a Harbour,' Ludolph Backhuysen, 462l.; 'A View on the River Maes—Sunset,' Cuyp, 1102l. 10s.; 'Melchizedec giving Bread and Wine to Abraham and his Soldiers,' Rubens, 598l. 10s.; 'Landscape,' Berghem, 168l.; 'Landscape,' Philip Wouvermans, 409l. 10s.; 'Landscape,' Both, 187l. 11s.; 'Bowl-players,' Teniers, 173l. 5s.; 'Villagers Merry-making,' Teniers, 225l. 15s.; 'Portrait,' Rubens, 430l. 10s.; 'The Companion,' 483l.; 'Landscape,' Ruysdael, 346l. 10s.; 'Travellers Halting,' Karel du Jardin, 430l. 10s.; 'Landscape,' Rubens, 304l. 10s.; 'View on the Texel,' Ludolph Backhuysen, 446l. 5s.; 'Sea View,' William Van de Velde, 619l. 10s.; 'Landscape,' Morland, 220l. 10s.; 'Landscape,' Both, 115l. 10s.; 'Boy with a Bird's-nest,' Murillo, 103l.; 'Dutch Farm,' Omeganck, 120l. 15s., &c., &c. We have heard that the Cuyps were purchased for Geo. Holford, Esq.; the great part of the prints were purchased by Mons. Neuenhuyss, and of course will unhappily leave the country.

**THE SCHOOL OF DESIGN.**—We direct attention to an advertisement on this subject, upon which we shall offer some comments next month. The plan of educating teachers is a preliminary step to the establishment of schools throughout England. It is proposed not merely to furnish schools with masters and materials of study, but to provide collections of casts from the antique and other objects of art, with the view of cultivating the popular taste.

**COMMITTEE OF ARTS.**—The labours of the Committee of the House of Commons, at present sitting with a view to the adoption of the best means of embellishing the Houses of Parliament, not being sufficiently advanced, we cannot this month enter at length upon the subject; but as it is a matter of much importance, we are observing its progress narrowly; and the more so that it is said the interests of British artists are threatened by the declared opinions of some of the members of the committee.

**THE REJECTED VELASQUEZ.**—The negotiations for this beautiful picture, after having been pending for eighteen months, are at length closed, and the work is lost to the nation because the country is too poor to purchase it: such is the reason assigned for its rejection. We must, however, do the committee the justice to state, that the odium does not rest with them, for already three times have they declared the picture purchased, but the money was not forthcoming, and it has been removed by the proprietor or his agents, and negotiations are now pending for its purchase for a foreign collection. The beauty and fine condition of this work—its known authenticity, and the rarity of landscapes by this master—ought to have secured it to the nation; and nothing is to be more regretted than that the state of our national collection should depend upon the temporary position of the government, when works of such transcendent merit are offered for its enrichment. The picture was presented to Lord Cowley by the King of Spain, and represents the Prado, when about to become the scene of a royal hunt. We shall return to this subject when the destination of the picture is known.

**THE LUCCA GALLERY.**—Many of the finest pictures of this collection yet remain unsold, and it is now determined to bring them to the hammer. They are about to be sold by Mr. Phillips, of Bond-street, and we cannot consider it otherwise than a compliment to this country, that they should have been brought hither for disposal, although the result must greatly disappoint the proprietor. From this Gallery, our national collection receives only the addition of the Francias; the Carraccis it will be remembered were refused; they are now in course of exhibition in the provinces, and have proved, it is said, a profitable speculation. Among the remaining works is a Raffaele—'La Madonna dei Candelabri,' a perfect gem—equal to any of the works of the best time of this master, and differing but little from the celebrated 'Madonna della Leggia' of the

Pitti Collection. It has been repeatedly engraved, and formed one of the leading features of the Lucca Gallery. There is also a curiosity by Michael Angelo—"Christ on the Cross"—finished with extraordinary care, and almost as clear in its tones as when it was removed from the easel. By Sebastiano del Piombo there is a work of rare excellence, the subject of which is, 'Christ carrying his Cross.' This picture was commissioned by Charles V., and the design was sketched in by Michael Angelo. There is also an admirable work by Baroccio—"Christ appearing to the Magdalen in the Garden,"—as also works of singular merit by Domenichino, Andrea del Sarto, Guido, &c. &c., which could not be adequately described in a notice so brief as this must necessarily be; and of which the originality cannot be doubted, since the history of each picture is well known. The reasons assigned for the disposal of this collection (an event by the way in the annals of picture importation) are the embarrassments of the Duke of Lucca, arising from the loss of the large sums of money advanced by him in support of the claims of Don Carlos in the late Spanish struggle.

**ARMOUR.**—Some portion of the armour which was used at the Eglington tournament has recently been disposed of, at the sale rooms of Mr. Oxenham, in Oxford-street. The sale consisted principally of the property of Messrs. Pratt, of Bond-street; and has been spoken of or advertised as the "Gothic Armoury," though it is difficult to comprehend why such a term should have been applied here. The collection consisted of many varieties of plate-armour, from the full suit to that steel body defence improperly termed *cuirass*, and thence again to the steel gorget, the latest remnant of defensive armour, before the re-adoption of the modern cuirass. Some of the tilting-suits were very beautiful, and the most perfect and best conditioned in the collection; the lighter war-harness seems to have been of a date subsequent to these. The suits of mixed harness were few; that is, of those having chain-mail and plates intermixed; and these and the plate-armour seemed to be of a time subsequent to that of the adoption and perfection of the moveable vizor. Of mail, or chain-armour, there was but one specimen, and that seemed to be of Asiatic fabric. Plate-armour, as a defence for the entire frame, arrived at its utmost perfection in England about the time of Richard III.; and of this period there were one or two suits sold, which were remarkable for the rounded projection of the breast-plate. There were also buff suits, with the accompanying iron corslet of the seventeenth century, and specimens of offensive arms, of almost every description. It is much to be regretted that this is a department of study to which artists pay but little or no attention, we cannot therefore look for accuracy in a matter so lightly esteemed by them, though in reality of the utmost moment, and requiring some attention to avoid anachronisms. French and German artists bestow much care on this department of costume; errors in the warlike equipments are therefore rarely discoverable in their works; but many even of our best historical painters paint but one style of armour from the time of Edward III. down to the accession of the Stuarts. There is no tendency to amendment in this, for the absurdity of the thing is most ingeniously varied, by painting Mars in a life-guard'sman's cuirass, and going even so far as to give him a pipe-clayed sword belt! This is very much like caricature; for it has a most ridiculous effect. Many glaring errors in the works of men of high standing might here be particularized; but as our only anxiety is for a remedy to this evil, we would not wish to fall under the imputation of setting down aught in malice. Many of the suits of armour disposed of at the sale abovementioned, were sold for comparatively little or nothing; and it would have been a favourable opportunity, say for the Royal Academy, to have purchased a few suits of different dates, as studies for those artists who paint history. These suits in time might, by judicious selection, be improved into a series comprehending descriptions and specimens from the Saxon era to that of the Commonwealth. Such an addition to the objects of study of the Royal Academy would be productive of much good; for a corrective is loudly called for; yet artists who chose to paint armour ought to ensure

themselves by inquiring against glaring anachronisms.

MR. GEORGE HAYTER is at Strathfieldsaye, where his Grace the Duke of Wellington is sitting to him for his portrait, to be introduced into the picture upon which the artist is employed, commemorative of her Majesty's marriage. As it is known that his Grace objects now to sit to painters, probably this will be the last record we shall have of him.

## REVIEWS.

**THE MARQUIS OF STAFFORD AND LADY EVELYN GOWER.** Painter, EDWIN LANDSEER, R.A. Engraver, SAMUEL COUSINS, A.R.A., Publishers, HENRY GRAVES and Co.

Few modern publications surpass this in beauty and interest; it is a chef-d'œuvre of the painter, copied with corresponding excellence by the most accomplished mezzotint engraver of the country—perhaps of the age. Two graceful and lovely children are represented under the shadow of a noble tree in the park of their father, the Duke of Sutherland. A fair girl is petting a gentle fawn, and her little lap-dog is evidently jealous of the favour bestowed upon a rival; a magnificent hound stays in the back-ground, looking angrily upon the preference shown to prettier competitors. It is, indeed, a sweet story sweetly told; and the print cannot fail to be a favourite with all classes; either in reference to the touching interest of the subject, or its exceeding merit as a work of Art, Mr. Cousins has produced no engraving superior to it.

**PORTRAIT OF THE RIGHT HON. SIR ROBERT PEEL, Bart., M.P., &c., &c.** Painter, Sir THOMAS LAWRENCE, P.R.A. Engraver, F. C. LEWIS. Publishers, HENRY GRAVES and Co.

This is a fac simile of the famous sketch of Sir Thomas Lawrence, from which he painted the several portraits of the illustrious statesman. It is produced as a companion to that of the Duke of Wellington we recently noticed. The two great men have occupied, perhaps, the most prominent positions in our country, during the present age; and these records of them, in their best time, will be valuable not only to the existing generation, but to posterity. There is no likeness of Sir Robert Peel to compare with this for accuracy, blended with that fine expression which no British painter ever caught and transferred so happily as the late President. It is a true copy of the man, but a pleasant copy; taken, as it would appear, in one of his most thoughtful, and yet most cheerful, moods. Genius is evident in the work of the artist, as well as in the countenance of the sitter. At a time when the Right Hon. gentleman is "the observed of all observers," and when he is likely to become still more conspicuous than he has been in the eyes of Europe, the print comes as an acquisition of no ordinary merit. It is just the portrait his friends and admirers—personal and political—would covet to possess; for it gives good promise of a future career. High mind, great energy, and firm honesty, are the characteristics of his features; at least as they are represented here. The engraving, too, has been executed with amazing fidelity; in its peculiar style it is of rare excellence; and reflects infinite credit upon the burin that produced it.

**ZUMALACARREGUI AND THE CHRISTINO SPY.** Painter, J. F. LEWIS. Engraver, C. G. LEWIS. Publishers, HENRY GRAVES and Co.

This sterling print commemorates one of the most remarkable events in the recent Spanish war—a war without parallel for atrocity, in the history of the world; for its horrors were redeemed by very few traits of generosity, the voice of mercy being effectually drowned by the cry of bigotry. The best general in the service of Don Carlos was the famous Zumalacarregui: he was brave as a lion, active as a wild horse, but, like all his compeers, cruel as a tiger. The incident here recorded describes him at the moment when he is sentencing "a spy" to death, having just signed the order for his execution: the man looks dogged and resolute; it is evident that he sees no chance of escaping his

doom; but his wretched wife is interposing with a vain prayer to save him. The composition is admirable; the grouping is managed with great skill; and the characters are evidently true: there is no mistaking the stern countenance of the guerrilla chief, or the monkish-looking secretary who sits at the table. Another person is introduced, who will claim more than common attention—the English officer who was the historian of Zumalacarregui's life. The print is especially interesting as the joint production of Mr. Lewis, the father, and his two sons, all accomplished artists, who rank high in the annals of fame; for although the name of Mr. Lewis, sen. does not accompany the publication, it is known that he has carefully and anxiously laboured to render the work perfect. As an example of British engraving it is entitled to the highest praise.

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It is somewhat singular, that when so many British authors have been largely illustrated by "Landscapes," the most immortal and universal of them all should not have received this distinction; yet none afford so ample a supply of striking and interesting subjects. There are few readers who would not desire to see pictured the scenes with the names of which the works of Shakespeare have made him familiar; as accompaniments to the text they are of great interest and value. It is highly to the credit of Mr. Sargent, that he is the first to originate a project calculated to receive a large extent of public patronage, and he is working it out in a very satisfactory manner. As works of Art, they will not take the highest rank; but their claim to consideration is of a better order. They evidence thought and industry. It is obvious that the artist has spared no pains to obtain accuracy; that he has visited all the places described, or has consulted the safest and best authorities. He has done more than this; his illustrative groups are introduced with skill and effect, and add considerably to the importance of each subject. Mr. Sargent has established a high reputation as a designer on wood; and perhaps too much of his peculiar study is perceptible in these prints; a defect that a little time and experience will no doubt remove. We shall hereafter notice the publication at greater length, when it has advanced somewhat further; but we may even now recommend it as very agreeable and useful to the illustrators of the works of Shakespeare, and as, in all respects, a desirable series of pleasant prints.

[Our time and space have been this month so largely occupied by the Royal Academy, that we are compelled to postpone notices of several other works.]

[We have made inquiries in a quarter upon which we can rely concerning the correctness of our information; and we are enabled to give the following answers to "T. F." and "A Subscriber."—The pictures intended for exhibition in the Royal Academy, are brought before the council by the carpenters, who are afterwards employed to hang them—men who know nothing of the merits of the pictures, nor of the names of the painters. The works are considered (every one separately and minutely) by the council, who know nothing of the names of the artists. Those that are obviously good pass quickly. When a doubt arises, the president takes the votes of the council, and the majority decides. The council over, the committee begin their labours. Their only assistants are the carpenters' men. The porters of the academy are never once admitted into the rooms during the sitting of the council, nor during the arrangement of the committee. They know no more of what is doing above than the man in the moon. These men have absolutely nothing whatever to do with the pictures from the time they are received till ordered to take the dust off them, previously to the public coming to the exhibition. It will be obvious, therefore, if "T. F." or "the Subscriber" have been foolish or inconsiderate enough to attempt to bribe the porters of the Royal Academy, they might as well have thrown their money into the mud before the door. We have taken pains to procure answers to these questions, to prove our desire for truth; but we cannot help suggesting to our correspondents, that statements which are intended to call in question the honor of a public body, ought to be substantiated by the names and addresses of the authors, as well as the particular facts to which they allude.]



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 4, New Palace Yard, Westminster.

At a Meeting of the Committee, held at Exeter Hall, on the 22nd of March, the Most Noble the Marquess of Lansdowne in the chair, the following Resolutions were unanimously agreed to.

Resolved, That as Monuments have been erected in Westminster Abbey to the memory of many distinguished professors of the dramatic art, it is an omission on the part of those who drew delight and instruction from the sublime personations of Mrs. Siddons, that the name of that actress, who, by a singular union of the highest intellectual and physical qualifications, transcended the artists of her own, or perhaps of any other time, should have so long remained without public record or notice.

Resolved, That, in order to render justice to her rare perfections, and convey to posterity some idea of the estimation in which her surpassing powers were held by her contemporaries, a Bust or Statue of Mrs. Siddons be placed in Westminster Abbey.

Resolved, That, in order to afford the opportunity of participating in this object, to those who enjoyed the delight of witnessing the representations of this great actress, or who have profited in the performances of inferior artists, by the lessons her genius taught, the expenses of the proposed monument be met by a public subscription, each subscription not exceeding One Guinea.

Resolved, That Sir Thomas Chantrey be requested to undertake the work.

Subscriptions received by Messrs. Coutts, Strand; Messrs. Drummonds, Charing-cross; the Union Bank of London, Moorgate-street, and Argyle-place; the Bank of Scotland, Edinburgh; the Bank of Ireland, Dublin; the Bank of Liverpool, Liverpool; the Bank of Manchester, Manchester; Glasgow Union Banking Company, Glasgow; Messrs. Hobbhouse and Co., Bath; and by W. C. Macready, Esq., Hon. Treasurer, 8, Clarence-terrace, Regent's-park.

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